sculpting • painting • displaying • gaming

ISSUE # 14

FIGURE PAINTER

REVIEWS

Secret Weapon Miniatures

Badger Air-Brush Co.

Games Workshop

BrokenToad

Scale75

Figone

INSIGHT

interview with **Oliver 'HonourGuard' Späth**

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JUNE 2014
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Contact Figure Painter Magazine
Web www.figurepaintermagazine.co.uk
Email info@figurepaintermagazine.co.uk

Editor Shane Rozzell editor@figurepaintermagazine.co.uk
News Editor Robert Monnar news@figurepaintermagazine.co.uk
Content Editor Marko Paunovic content@figurepaintermagazine.co.uk
Sales Sarah Evans sales@figurepaintermagazine.co.uk

Proof Readers Martyn Dorey
Sean Fulton

Reviewers Shane Rozzell
Sean Fulton
Davide Rainone
Marko Paunovic

Cover Artist Oliver 'HonourGuard' Späth

Other Contributors Martyn Dorey, Marko Paunovic, Ana Polanscak, Andrija Jurisic, James Griffiths, Mike Schaefer, Myles David, Barry Ford

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Welcome to issue 14 of Figure Painter Magazine. In this issue we touch base again with our garage kit readers with a tutorial from the multi-talented Barry Ford who walks us through his painting of the 1/6 scale Black Widow miniature. Marko continues with the immense Malifaux modular gaming table build and Myles David finally breaks his FPM cherry with a walk through on his painting of Forge World's Horus. Also, in this issue, we have a great gamespace article about the upcoming Infamy Miniatures kickstarter, co-written by the man behind the company, James Griffiths. This issue's insight interview is with none other that Oliver 'HonourGuard' Späth, massive Voodoo member, recent Golden Vinci winner and all round nice guy. As well as all of that, we have all of our usual articles, reviews, news and latest releases.

I'd also like to take this opportunity to congratulate Marta on the birth her daughter and the newest member of the FPM team, Julia. She was born on 7th June and we all wish her and her daughter all the best for the future.

Shane Rozzell, Editor

Web www.figurepaintermagazine.co.uk
Email info@figurepaintermagazine.co.uk

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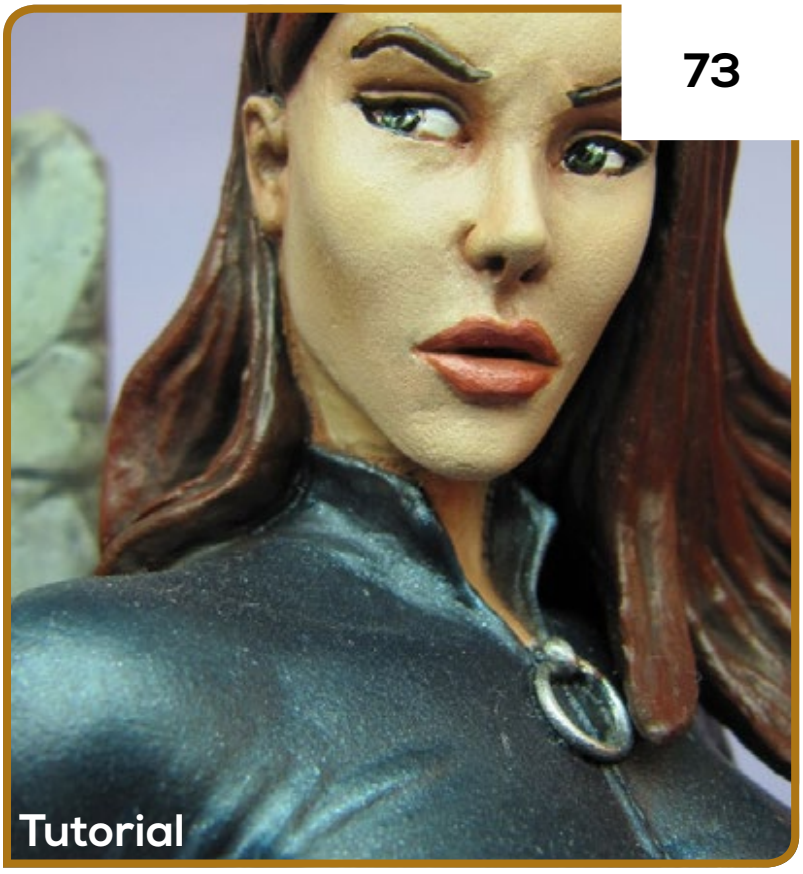

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The Weekend Workshop guys have announced two new workshops with Alfonso 'Banshee' Giraldes. The first is on 26th and 27th July and is at the Scythe and Teacup gamer cafe in Liverpool and is focusing on Realistic Skin tones. The second event is on 30th and 31st August at Inner Sanctum Collectibles in Cambridge and is focusing on NMM techniques. We all know what a great painter Alfonso is so I hope you can support him and the guys at The Weekend Workshop. Further details on pricing and locations can be found on the Weekend Workshop's facebook page here.

Thrudball is an annual two day Charity Bloodbowl tournament being held this year 9th - 10th August 2014 in aid of The Roy Castle Lung Cancer Foundation and Fair Play For Children at Newtown Sports and Social Club, Bognor. Entry this year including food for the weekend (Catered by local Award-winners Turners Pies) is £35 for NAF members, £41 for Non NAF (the food option will be run on a reduced-profit basis by our caterers). Accommodation is NOT included in the ticket price BUT you CAN camp at the venue Friday and Saturday night. Showers at the Arena Sports Centre for a £2 Surcharge as last year). up to 70 coaches will battle for 6 rounds over the 2 days, each round having a two hour time limit. At the end of the Sixth round, the player with the most tournament points will take home the Thrudball Trophy.

Not only that but they'll have a charity miniature ("Cubby", Treeman Cupboard of Doom) available to purchase with the funds going to the The Roy Castle Lung Cancer Foundation and Fair Play For Children, during the event. The mini can be pre-ordered here and more details about the event can be found here.

Nope, not paint this month :), but Scale75 have released a set of pigments entitled Soil Works and it's parts a new range they have called their 'Terrain Series'. The set contains 4 pigments, a fixer and a mud effect to be used on terrains, diorama's and figures and retails for €20.66.

More details can be found on their store here.

It's always sad when a Kickstarter fails to reach it's goal so I was unhappy to learn that the guys from Fallen Frontier have decided to pull the plug on their latest project. Here is a statement from their facebook page.

'After several days of hard working trying to make this campaign a success, and after realizing that we cant reach the minimum goal to fund this project. We have decided to cancel funding and rethink the way of release of our product.

Fallen Frontiers is a real project, a project that has come to stay, and a project created and backed by great professionals from miniatures and wargames world. Even so we have decided to learn from our mistakes and fix them in order to return stronger.

Scale Games team wants to thank you all for your support, for your backing and for your comments during this campaign.

To All the backers, shops, forums, blogs, general media and also to our friends and family who have been unconditionally on our side during this Kickstarter. THANK YOU A LOT! Even for your severe critics that made our project to grow bigger.

You will soon realize that we have learned a lot from this experience!

Many of you have trusted on us and we would like that to stay that way since Fallen Frontiers is going forward. If you want to keep up to date with Fallen Frontiers information , you can register on our mailing list http://www.fallenfrontiers.com/contact.html or follow us on our media www.facebook.com/fallenfrontiers and www.fallenfrontiers.com

Again, Thank you all! And see you soon! Kind regards.

SCALE GAMES TEAM'

I know a few people that will be upset about this and all at FPM wish the guys at Scale games all the best of luck for the future and we hope to see them back soon.

WIN A SET OF STYNYLREZ

EASY APP SURFACE PRIMER

We have two sets of Stynylrez Primers to give away courtesy of Barwell Body Works.

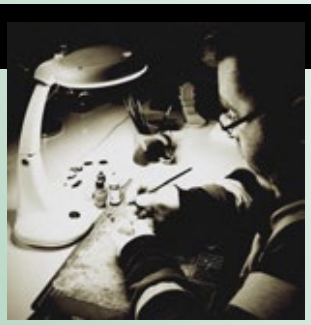
1st prize is a set of 3 4oz Stynylrez Primers. - 2nd Prize is a set of 3 2oz Stynylrez Primers.

All you have to do is answer the following question.

Who painted the miniature on the cover of this issue of Figure Painter Magazine?

Please email your answers to contest@figurepaintermagazine.co.uk with "Stynylrez" as the subject line. Entries must be in by 10th July 2014 when the draw will take place. Winners will be notified by email.

Winners will be sent their prizes directly from Barwell Body Works



By **Shane Rozzell**

Unboxing

BrokenToad's Model Hobby Brushes

It's always nice to get new things in the post and when they come in a big box it's even better – and so it was when I received a box of goodies from new boys on the block BrokenToad.

In the box was a set of their pigments, which I will review in a future issue of FPM and a set of their new Model Hobby Brushes, which I will take a look at now; but first, who and what is BrokenToad. BT is run by general 'frogsbody' Kris Toad and their ethos is to provide us with high quality products at an affordable price by going that extra mile and doing, where they can, all the work themselves. BrokenToad seems to operate under the Artisan Quarters umbrella which is a webstore for scale modellers and wargames that can be found here. Because they're fairly new their current range of products is quite small, but many will be of interest to us painters.

Anyway, time to take a look at these brushes. The first thing you'll notice is that the handles are very striking, made from Birch wood with a very glossy varnish. I'm reliably

informed that this is from a sustainable forest in Germany. The ferrules are made from cupronickel, which is actually an alloy of copper and nickel with other elements like iron and manganese added to give it more strength. Cupronickel is used because it is highly resistant to corrosion in water and the bristles are 100% pure Kolinsky Sable.

I think everyone has a favourite type of paint brush that suits their style of painting. Personally I'm a Winsor and Newton Series 7 fan, because I like the high bristle count that enables me to either load a lot of paint or thinner for blending and feathering out my paint, but I know some people that don't like this style of brush. One reason I'm told is because they feel the high bristle count works against their painting style; another reason is simply the shape of the handle, that painter preferring the triangle shape which is easier to grip.

I think it's pretty obvious that these are made by Rosemary & Co. of whom I'm a fan. I fact, I have several of their brushes. R&C have two ranges that I think are of most use to us miniature painters. These are their Series 22 and 33 ranges; the 33's have a conical shape and long tapered point and the 22's have a slimmer body and longer point. The brushes that BrokenToad have had made are somewhere in the middle of these and seem a nice balance between the two.

These brushes come in 4 different sizes -- No.2 and No.1, which both retail for £4.50 and No.0 and No.3/0, which retail for £4.00. Their sizes are right on the button for what we use in this hobby, but brush actual brush size is vague at the best of times. I think the prices are very good considering what a W&N costs now-a-days but a bit more expensive than the R&C Series 33.

In this image of the BrokenToad 3/0 I have compared it to a W&N 3/0 Series 7 miniature and a 3/0 R&C Series 33. You can see the difference in the shape and quantity of the bristles. One of the reasons I don't use my R&C's more is that I prefer the thicker handle of the W&N brushes and the two small BrokenToad brushes also have very thin handles, but not so the larger two; I think will be much more comfortable to use.

We all know that it is not really the size of the brush that really counts, but the point of the bristles. I mainly use a size 1 or 0, even for the smallest of eye glints because the point of the brush is very sharp and these hold up well; the bristles have a good snap to them and the fuller body holds a good amount of paint, which suits my painting style.

Overall, I'm pleased with these brushes and they suit my painting more than the R&C Series 33 and if the handles of the size 0 where the same thickness as the W&N Series 7 I can honestly say I'd buy more of them. The 1 and the 2 I'm very pleased with and will continue to use them. Using the 3/0 for this review was okay, but I know that after a prolonged use the thin handle will begin to annoy. However I can see this being useful as a freehand brush.

Conclusion

With the laws about importing sable fur into Europe and America being unlikely to change, and the price of Winsor and Newton brushes being pretty high at the moment, I think these will be a good alternative. They suit the painter who's on a budget, but needs a quality brush. I enjoyed using them more than the Rosemary and Co. brushes because they behave more like a W&N Series 7 and the price point is good as well, so BrokenToad get a thumbs up from me. You can find a complete listing of their products at the Artisan Quarters webstore.

INSIGHT

interview with **Oliver 'HonourGuard' Späth**

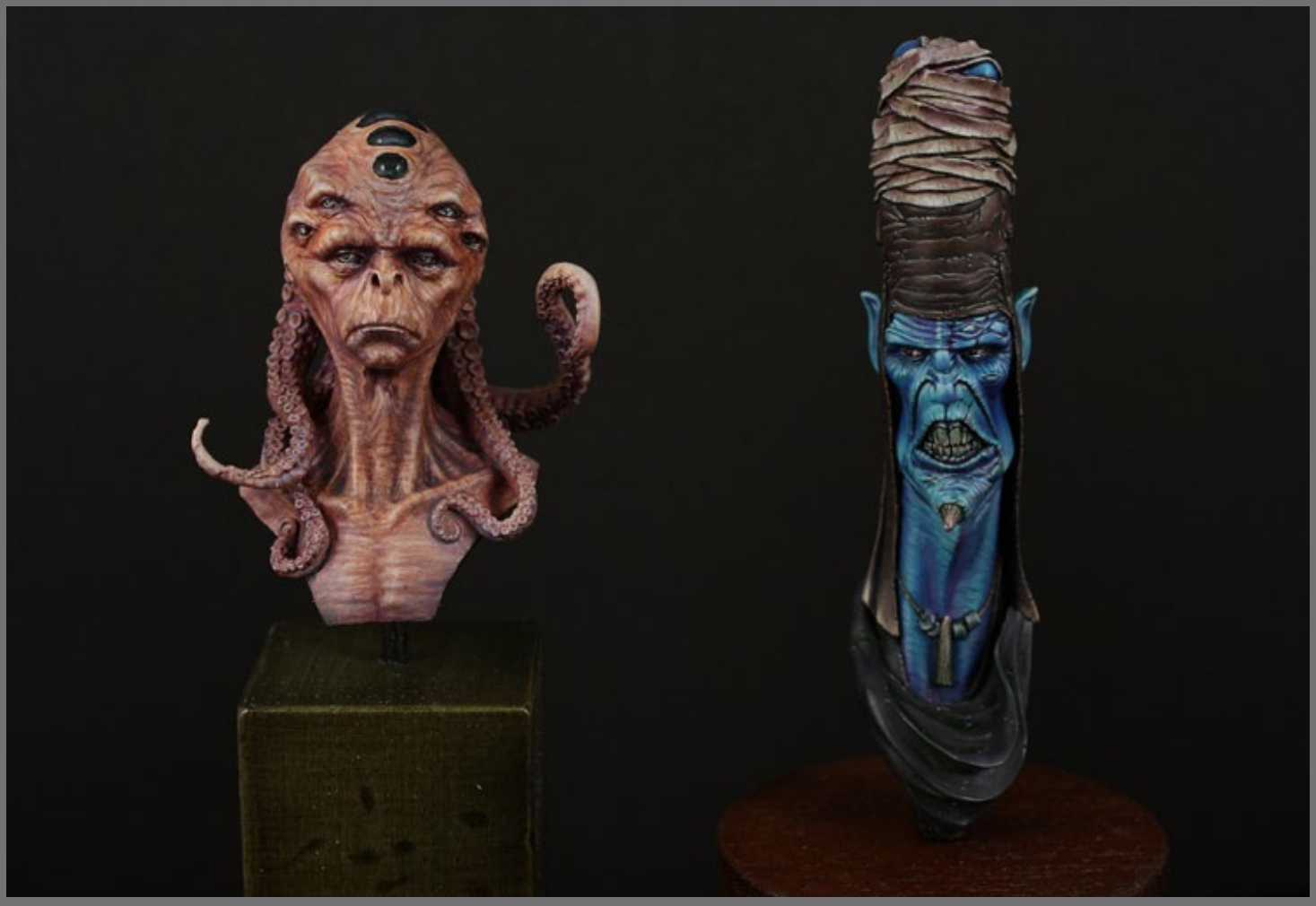
Place of Origin? *Aichwald, Germany*

Years Painting? *Thirteen*

Major Awards? *I have won several medals from competitions all over Europe and me being asked to join the Massive Voodoo team.*

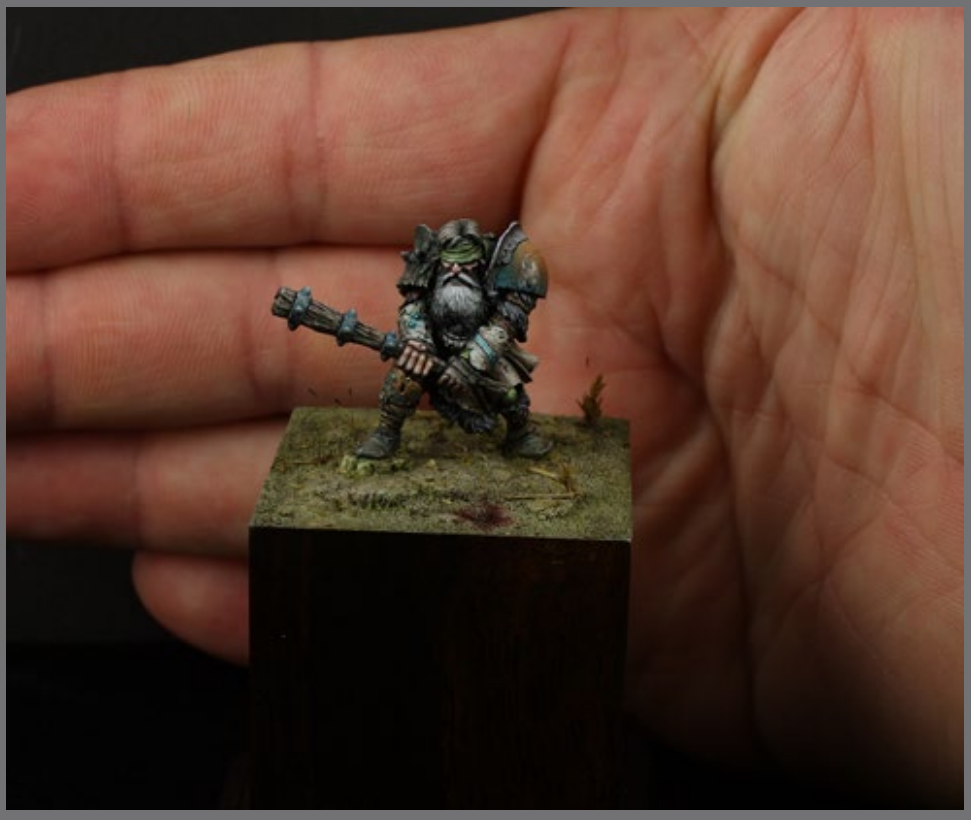
Future Goals? *To get better and to paint more larger scale miniatures and to sculpt more.*

Over the past few years, he has come to the forefront of this hobby; he is renown for his fantastic bases and the ability to visualise and convey a story, no matter how subtle. He has delicate brush skills and an incredible eye for details. He's also much respected for the dedication he puts into his models and as part of the Massive Voodoo team, he continues to improve. I, for one, am always excited to see when he posts a new project or WIP on social media and spend a lot of time staring at the details. This is Oliver Späth.



Q1: *Tell us about yourself?*

My name is Oliver Späth, I am 23 years old and so was born in 1991. I live in Aichwald, a little town in the south of Germany. Besides my painting hobby, I work as a draftsman. I train a lot for running and enjoy the time I spend with my girlfriend, my friends and my family. I am also a big fan of watching great movies. I like to go to the cinema and I listen to music while working on my latest projects.



Q2: *How did you get into the hobby?*

I started miniature painting about thirteen years ago with the tabletop game Lord of the Rings from Games Workshop, with a box of Uruk-Hai. For five years I painted really many LotR miniatures and the most of my money turned into miniatures. I painted over 700 miniatures at gaming standard,

without any goals of a smooth paintjob or anything — I just wanted an army that looked nice on the battlefield.

Q3: *So — tabletop army painter to display painter; what brought about that change?*

I visited the first miniature expo with my dad and this was a real turning point. It showed me all the possibilities in this great hobby and what was a little frustrating was that it also showed me all the things that I could improve with my paintjobs and bases.

It was really a fascinating moment, when you see great painted miniatures for the first time and you can't believe that someone can paint this by hand.

In the following years, I started to improve my painting skills, especially what it meant to invest a lot of time in painting. Besides that, I discovered the internet as a great platform for information, inspiration, tutorials and a place to share stuff with other hobby mates and for receiving feedback.

Q4: *How did you become a member of the Massive Voodoo team?*

I enrolled in a painting workshop given by Roman "Jarhead" Lappat. This guy is really some kind of a hobby god and he shows the spirit of happy painting to many people with his workshops. Besides that, he is the head of Massive Voodoo, a miniature blog and hub for tutorials on the internet. I was invited to join them about four years ago and I am still very proud about that. It was another huge milestone for me.

Q5: *You are well known for your fantastic display bases, where do you get your inspiration from?*

The most important part is that you paint for yourself and enjoy the painting time and to be proud of your projects. Not every piece can be a masterpiece and you must understand and accept that there will always be someone who paints smoother and faster, or who builds better bases. I just wanted to say this because I have seen some painters drop out of the hobby because they were frustrated that their miniatures didn't look like pictures of figures they found on the internet. Painting, sculpting and creating stories — that all needs really a lot of training and practice. I love this hobby because it has so many aspects and you can never stop learning. You can re-create anything and everything, but that doesn't mean that it is easy.

I won several medals in painting competitions all over Europe. The medals are a good motivation, but never be disappointed when you win nothing. Sometimes you win, sometimes you lose. I know on my own that this is sometimes not so easy, as it is a hobby for the most of us. The events should be a place of fun, taking motivation for new projects; you see many great figures and projects and have some nice talks with other hobby friends.

In the last two years I have invested a lot of time testing many products, because I wanted to create more realistic bases, especially in the direction with creating grass, plants, rocks and trees. I didn't like the popular miniature hassocks (grass tufts) which you saw on nearly every base at the many painting events. This was because they had all used the same

size and colour and to my eyes, that looks very unnatural. I don't want to denigrate any particular company or their products; I think you can use these products, but it is important how much you use them and how you place them onto your base.

I want to build bases that capture the many facets and the beauty of nature, so I ended up using many products from model railroad shops and products from the company Polák model and things that I have found outside in the wild. I've mixed many products and had to do a lot of hard work until I finally achieved the results that I'm happy with. Things change — new techniques and products come out so I'm constantly striving for perfection.

I get a lot of inspiration from movies that try to abduct us into other worlds; for example, the Lord of the Rings trilogy, Avatar, The Croods or Maleficent.

The movie scene has really made a big step forward in the last few years, especially when it comes to creating beautiful, realistic fantasy worlds. On the other hand, we just have to open our eyes when we are outside; out in nature or off the beaten track in the city.

Q6: *A lot of miniatures we see today seem to have just a simple base, used to show off the miniature. Yours all seem to have a narrative attached; how important is the narrative to the miniature display?*

It is not easy to tell the story, I often have no ideas either, but it is important

when you want to create a good project, with a complete scene and story. In my opinion, these two parts are the most important on a new project and I recommend to everyone that they build the base at the same time as, or before, you start painting the figure. This makes it easier place of the figure and other elements on the base. It's also important to choose the right size socket (plinth) — not too big, but not too small either.

Today it is much more important to add a scenic base on the figure. It is important to create the complete scene around the miniature and that helps to capture the character of the figure. It is hard to explain it in words, but I'll try to do this with an example.

You have painted a thief with some kind of a middle age look. I would try to set this figure on a base on which I would add a breakout of a half-timber house. Paint it with dark colours, to create a scene that is taking place during the night. The thief strays around the house and is looking for something he can steal — or maybe he has already stolen it! On the top of the house you can see an owl, which is watching the complete scene. There are old boxes and dirt on the old flag stones of the road and posters on the wall, which warn of a murderer, who escaped from the city prison. Maybe the thief looks like the guy on the poster, because he is the murderer!

OK, that's enough of this story — now imagine if there are 2 of the same thief miniatures on display, either at a show, or on the internet. One is on a simple plastic base with some static grass and the other on a scenic display on a wooden socket; which do you think people will spend more time looking at?

Q7: *How do you see the hobby evolving for you personally?*

In the future, I want to expand my miniature painting by painting more larger scale miniatures, especially in the historical direction. There are some

really great historical models on the market which I would like to paint up one day.

Another interesting part of the hobby is sculpting, but this really needs a lot of training; there is so much to learn about anatomy and how to sculpt. I have already finished two sculpts, but I should sculpt much more, if I want to become a sculptor. At the moment I don't have much time, so I buy the miniatures I like to paint. I am very happy with the development of our hobby; today there are so many good figure companies out there, which offer miniatures at the highest level.

These are my experiences and opinions about this great hobby. I hope you found them a little interesting, even if I have ended up with many more words that I had expected.

Please feel free to visit our homepage MassiveVoodoo.com or my personal facebook page, where I show my actual works: www.facebook.com/HonourGuard.Painting

So — for now, enjoy your painting and maybe we'll meet up at a painting event one day in the future ☺

I'd like to thank Oli for taking the time to do this Insight interview and for sharing some wise words and his work is an inspiration to us all.

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City skyline & St. Paul's Cathedral - Art by Silviu Sadoschi

By **Marko Paunovic**

This month's Gamespace article will be a bit different. It won't be a review of an existing game, but rather a comprehensive announcement of a game that's been brewing for quite some time and is about to go live on Kickstarter.

City Skyline - Welcome to the Big Smoke!
Art by Silviu Sadoschi

About two and a half years ago, during the Iron Painter VIII held on Wyrd forum in round 1 with the theme 'Start your engines', I noticed a guy who made this cool little diorama of a boy in a cardboard box with painted wheels in front of the fireplace. I found this so refreshing, among all the vehicle and starter girl entries. As things usually go with online competitions, we began chatting and he soon revealed that he was starting his own line of miniatures and soon thereafter his first mini, Henrietta Jeckyll, was released.

By now, I guess you know that I'm speaking of James Griffiths and his Infamy Miniatures. Since then, he's had two campaigns on Indiegogo funding

both projects and all the while releasing some bits of info about the game. All his minis are a part of an alternate London, set in the later part of the 19th Century.

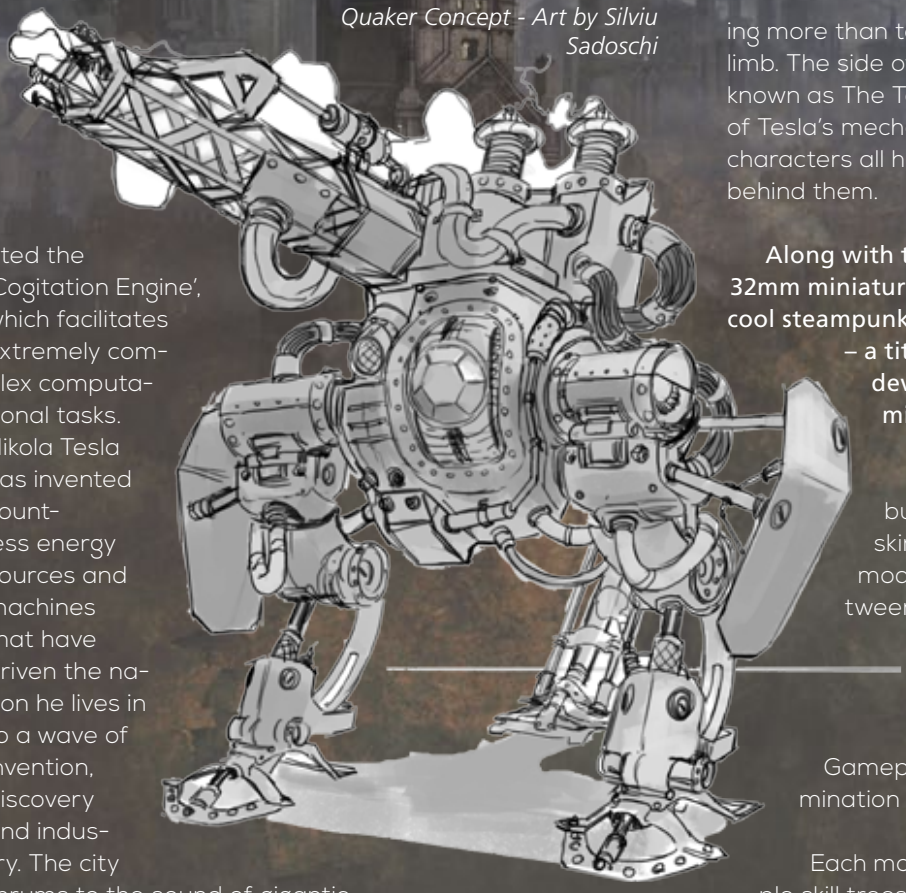
James: Several men of amazing insight, ambition and intelligence have sparked a technological revolution in Great Britain. Mycroft Holmes has cre-

Chee-Chee - Sculpt by Gautier Giroud, painted by Javier González

Frank - Sculpt by MIKH, painted by Javier González

Holmes - Sculpt by MIKH, painted by Javier González

Watson - Sculpt by MIKH, painted by Javier González



Quaker Concept - Art by Silviu Sadoschi

ated the 'Cogitation Engine', which facilitates extremely complex computational tasks. Nikola Tesla has invented countless energy sources and machines that have driven the nation he lives in to a wave of invention, discovery and industry. The city thrums to the sound of gigantic and increasingly elaborate machines, their maze-like interiors of cogs and pistons churning around the clock. Powered by armies of navvies who shovel fuel into the huge burners and risk their lives performing maintenance, these machines drive the city. They are the lifeblood of London's 'Golden Age' and fill the air with the thick smoke of industry and mass-production. The development of increasingly powerful Cogitation Engines has laid waste to the traditional structure of power in London. Long established institutions, initially reluctant to take on the 'dangerous' new technology, are on the brink of collapse and now they must battle to retain control.

While they flounder in the wake of change, upstarts rise to power, embracing the new age, creating ever more incredible tools, machinery, intelligence-gathering methods and weapons. These companies, corporations, institutions and their members reside in ornate and elaborate towers, rising high above the streets, increasingly isolated from the machinery filled nightmare evolving beneath them. In the city's underbelly the downtrodden, forgotten and abused working-class grow angry. Opportunistic rabble rousers, crime lords, kingpins and undesirables gather support, all hungry for a piece of the pie.

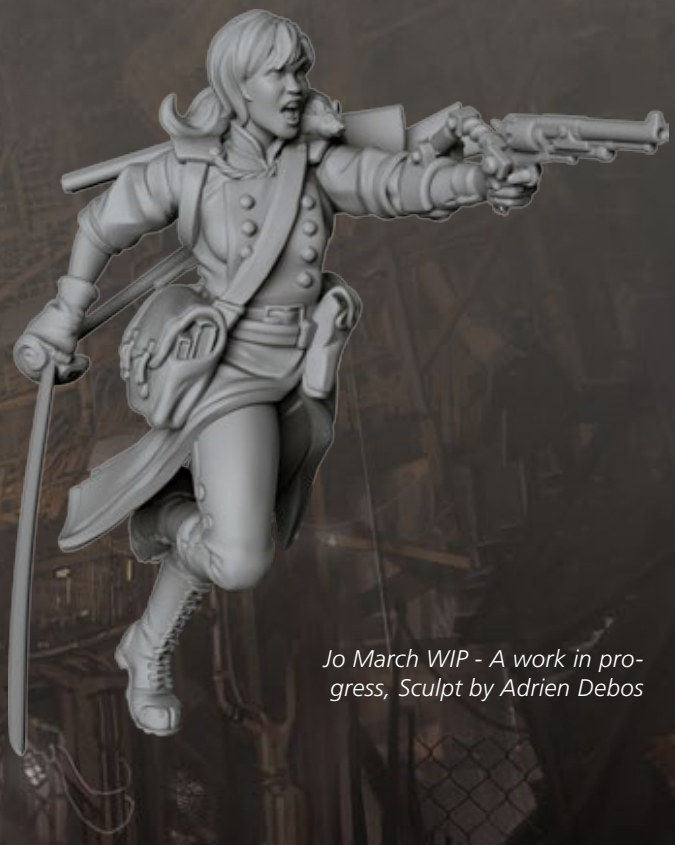
The kingpins themselves are taken from literature and history. You could take control of Talullah Belle, who heads up the Lost Boys, a gang of sky pirates. For the fans of total chaos, there is Uncle John. London Zoo's former head vet, he now leads a circus of enhanced animals who like nothing more than tearing the residents of London limb-from-limb. The side of the Thames is the domain of a crime lord known as The Toad; or perhaps you fancy being at the head of Tesla's mechanised army of technological marvels? The characters all have a purpose and a deep history and story behind them.

Along with the design of some of the most intricate 32mm miniatures currently out there and the creation of a cool steampunk parallel-universe London (or the Big Smoke – a title most befitting), James has also been busy developing the game to go along with the miniatures.

James: As for the rules, it's a small-scale but wide-scope, character and skill driven skirmish game. Gangs range from about 3-6 models a side and games can last anywhere between 15 minutes to an hour or so. Beyond having to choose a kingpin to lead your gang, you can mix together any models from the world of Infamy.

Gameplay is a combination of card driven skill determination and dice based combat results.

Each model has a skill tree (or in some cases, multiple skill trees) and how far down it goes is determined by Up and Down cards. These are dealt out to each model at the start of each turn. To put it as simply as possible, it's like blackjack and the closer you get to 21 from the Up and Down



Jo March WIP - A work in progress, Sculpt by Adrien Debos

card total, the more skill options you get. However, there's a lot more to it than that. For a start, your opponent can only see your Up card. This means you can make bluffs about your effectiveness based on the Down card, which makes for some fun mind games. You also get command cards from your kingpin and other leadership capable characters and these can be used to modify your totals. Suits are important too; each one representing a certain specialisation – Intelligence, Strength, Skill or Technology. You need a balance of these throughout your gang to use the deck most effectively and power up relevant skills.

Some models can double down, some can split and others get additional cards. This gives additional bonuses, such as a higher likelihood to make a critical hit. The flavour of each character is determined by subtle variations in the way the cards play out and can be manipulated.

Tesla Concept - Art by Silviu Sadoschi

Once you've got these skills locked in, you need to decide which of them to use and where. This is all done via an alternating activation sequence and opposed dice rolls, which keeps the game turn really busy and action packed for each player. To make things more tactical, many skills rely on split activations to combo up attacks. This essentially means that if you take a risk and pass activation to your opponent half way through your skill allocation, when (if!) it then comes back to your character, you will be able to reap the rewards of performing more elaborate, linked attacks due to the time out. If you suffer too many hits before this though, your effectiveness is reduced and combos will fail.

Tesla WIP A work in progress, Sculpt by Adrien Debos

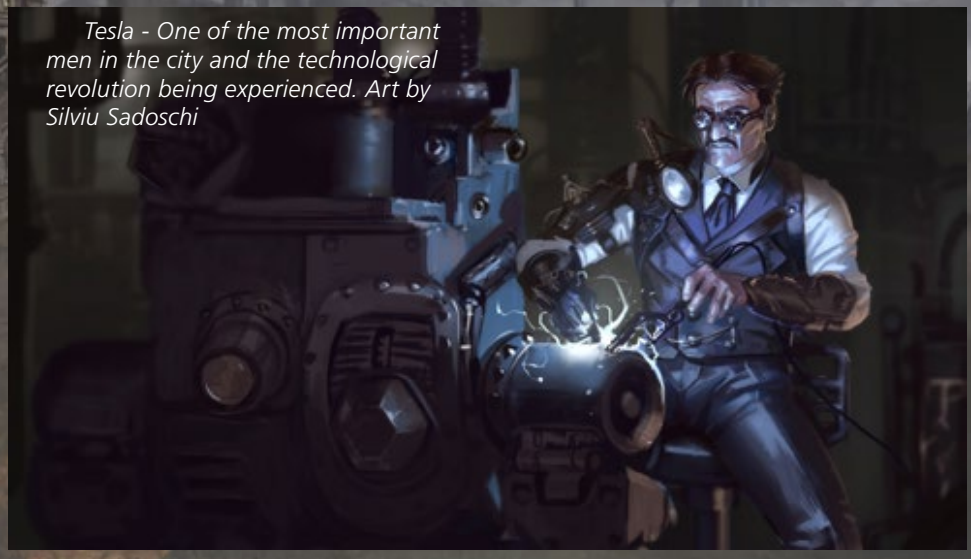
The games are very mission and goal based too, with lots of funky scenarios to fight out and grand plans to try and follow up on.

Crews, as James mentioned, will be relatively small with only 3-6 models per crew led by their kingpin, but the coolest thing is that no matter who you choose as your kingpin, the entire Infamy range will be at your disposal!

James: A kingpin is the vital element in your gang, with the best, most versatile skills and attacks along with a high level of command. This means that you can do serious damage with them; but if you risk too much and lose them, your

effectiveness will be massively reduced because your command ability is decimated.

Because you can mix-and-match models, there are tons of funky combos and tricks at your disposal. With every game I am discovering more, which is making for a serious challenge when it comes to balance. Thankfully, I'm not committing to a printed ruleset too soon, so there's plenty of opportunity for everyone to break the game and for me to fix it again!



Tesla - One of the most important men in the city and the technological revolution being experienced. Art by Silviu Sadoschi

Pigeons - A tea vending machine covered in pigeons. Art by Silviu Sadoschi

If you have an account on any of the social networks, you're bound to have noticed a lot of activity recently coming from Infamy Miniatures. With the kickoff deadline for their Kickstarter campaign fast approaching, they have increased the promo activity with a lot of teasers of new artwork depicting various actors and scenes from the Big Smoke.

James: Everything about Infamy is building up to the Kickstarter now. I want to have as many things sorted for the July launch as possible and have already got loads of cool models, art, stories and stretch goals ready. The game will be well along the line to development; any backers will have access to a living rulebook and the ability to provide feedback on any individual rule or page via an online form that is tied to their website login. Once the Infamy rules are tested to oblivion and back, I'll make a pretty printed rule book, but they will also remain online for free. I feel like having to buy a book shouldn't be a barrier to entry; it should be an option for people who enjoy nice looking books!

The aim of the campaign isn't a cash grab, either. I won't be throwing hundreds of models out for free as that's not what Infamy is about. My minis are very high quality, but that's fine, because you can play a decent game of Infamy with three to a side. I don't intend to make profit from the money that the campaign brings in at all, either. Everything will go back to developing the range further and mak-

Peeler - One of the city's hard pressed police officers. Art by Silviu Sadoschi

Uncle John - The Animal Circus bursting from the gates of London Zoo. Art by Silviu Sadoschi

ing Infamy even better. The important thing for me is getting Infamy models and rules into the hands of (and onto the gaming tables of) as many folks as possible. Once that happens, I'm pretty sure that the future of the range will be secured and I can keep on building this amazingly fun and rewarding world.

If the miniatures are anything to go by, the Infamy game promises to be a real breath of fresh air. There have been a lot of Kickstarter games over the last few years and only a small percentage have delivered on the big promises they boast during the campaign, but judging by the way James has organised his miniature releases, this one shows it'll be well managed and thought out.

With this, we at Figure Painter Magazine, would like thank James for taking time to talk to us and to wish him and Infamy all the best for the upcoming Kickstarter and are looking forward to many new cool miniatures and a good skirmish game!

Interested in Playtesting?

James has some good news for you. If you back the Kickstarter campaign, you'll get access to all rules and a website login so that you can give feedback on each page and subsection within those pages. If you want to playtest thoroughly, you're encouraged to do so. James is looking into a way to reward people who provide a lot of useful testing and feedback, which should be possible as those submissions will be tied to each individual backers' account login.

By **Sean Fulton**

Unboxing

Secret Weapon Miniatures' Omega Resin Bases

Material: **Resin**
Scale: **28mm**
Price: **Varies**
Available from:
Secret Weapon Miniatures
www.secretweaponminiatures.com

When I signed on to do a volunteer piece for this year's Nova Open Charitable Foundation army supporting Doctors Without Borders, I fully expected to pony up for both the base and the model itself. Needless to say, I was pleasantly surprised when I was provided with both the model and the base to go with it!

Originally designed by Thomas Wynn as a one off design for Dave Taylor in 2008, these pieces were recut, grafted to existing bases and brought to Justin McCoy at Secret Weapon Miniatures to be cast up for the Macragge Project for two of the charity armies for the NOCF 2014 efforts. The proceeds from the raffle of these two armies will go to benefit Doctors Without Borders, which NOCF has also supported in years past. Additionally, the bases can be purchased through the Secret Weapon store currently and 50% of the sales will also go to support NOCF! These bases are currently just limited to production this summer until the NOVA Open event at the end of August. However, if you pur-

chase the bases, Secret Weapon will continue to cast them for your growing army. They will not be available for the general public, but those that have bought the bases during this time will be supported going forward— how awesome is that?

I was given a package of five 40mm "Omega" bases by Secret Weapon Miniatures. The bases arrived in a plastic package with the top sealed using a cardboard flap with the Secret Weapon Miniatures logo emblazoned on the top. There is nothing fancy here, but more than sufficient for the job. It was mailed in a bubble envelope, which provided more than enough protection for the bases.

I have ordered from Secret Weapon before and have always been pleased with both their efficiency and their product. The "Omega" bases were no different. Each of the five round, bevelled edge bases was extremely well cast. There was not a single bubble on any of the bases that I received. The resin material was weightier than I was expecting, which is a good thing; my particular project is going to be a rather tall piece and I was worried that it might be a little top heavy, but I don't think this will be the case with the base. There was a scant amount of paper thin flash along one or two of the base edges, but nothing 30 seconds with a bit of sandpaper couldn't fix.

The design on the top of the bases are concrete or tile with omega symbols scattered throughout the various bases—while obviously intended for the Ultramarines, I think these could be (and are for the NOCF project) used for Hive Behemoth as well. Great if you really wanted to irritate your opponent who is playing the boys in blue. The cuts along the top of the bases were also very well done; I took a dental pick along each crack just to be on the safe side since I wanted the whole piece to be as perfect as possible, but this really was overkill on my part and truly all of these bases could be pulled right from the package and be game table ready.

My only nitpick is that there is subtle evidence where the originally cut designs were grafted to the base itself; there

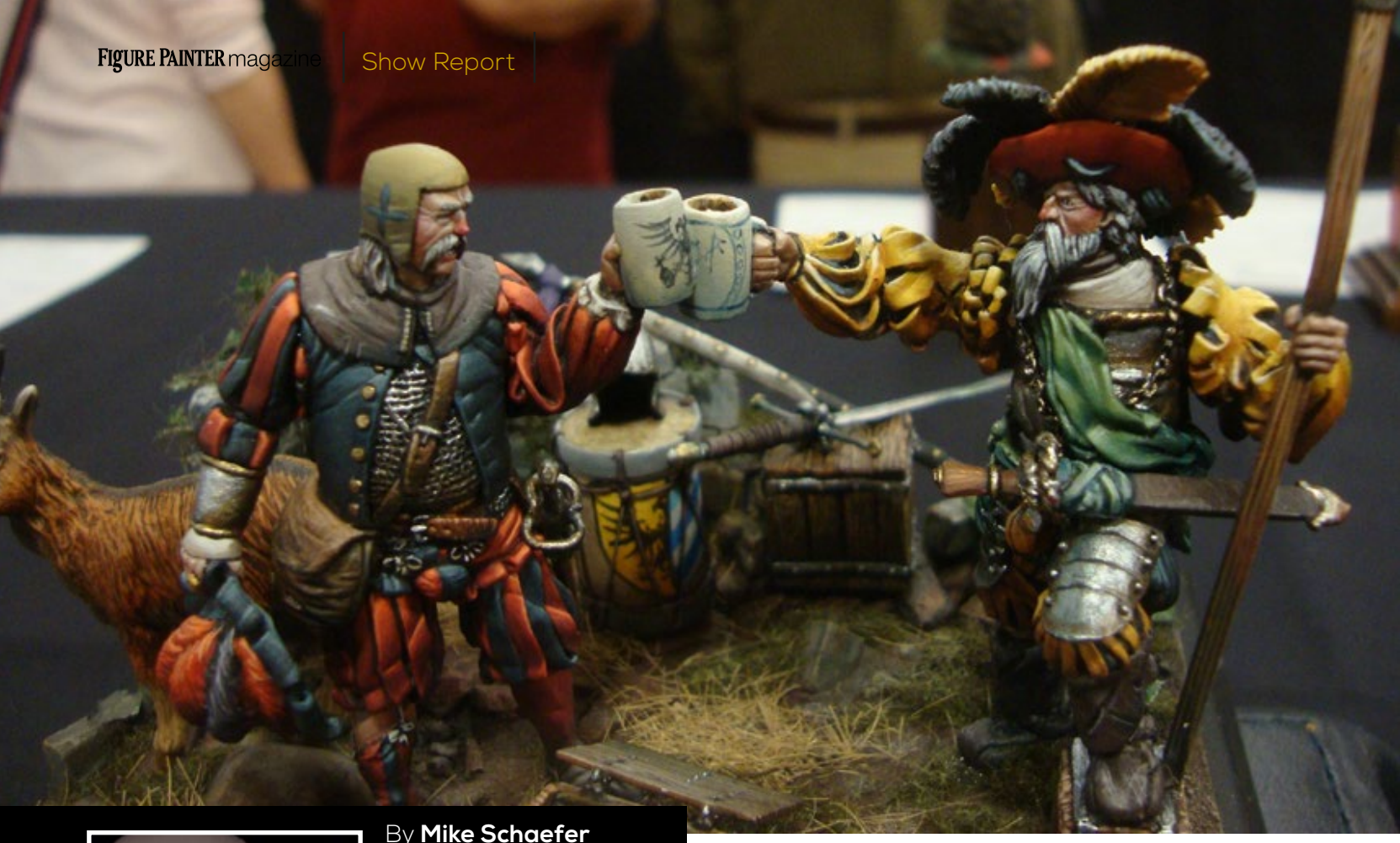
is a very shallow indentation along the connection point. This has been an issue with the Secret Weapon bases in the past and they are currently in the process of remastering the bases. Mr. McCoy just this month released a You Tube video on the Secret Weapon facebook page where he demonstrates that the remastered Iron Deck pieces are perfectly smooth with absolutely no indentation on the edge of the base. Again, these are very subtle and if you have mini OCD like I tend to have, it was easily remedied with a bit of Apoxie Sculpt to fill the seam and a bit of sanding.

In the current lineup, Secret Weapon has release quite a number of packages for your needs. The grunts of your army are supplied with ten 25mm bases per pack. As noted above, I received five 40mm bases and there are three 50mm packs as well. Your cavalry/bike bases can be purchased in three base packs. Secret Weapon has not forgotten about the recent addition of the extra large units and also comes with single 60mm bases (two types), a 95mm x 120mm base and a 168mm x106mm base as well. The bases range in cost from 1 US dollar per base for the 25mm bases up to 20 US dollars for the largest base.

As you can see, these paint up beautifully. This is the color scheme for the bases of both armies for the Macragge Project. I highly recommend these to anyone interested in a quick, yet sharp looking base for your army. If you are interested in the Nova Open Charitable Foundation, you can find out more information about the Macragge Project as well as the other volunteer armies for raffle this year at novaopenfoundation.org.

PROS: Solid, weighty bases with no air bubbles or significant casting defects; Secret Weapon is donating 50% of the proceeds of each sale to the charities supported by the NOVA Open Charitable Foundation; they will continue to support the line of bases for those that make the purchase this summer.

CONS: Extremely minor flash issue and subtle indentation along some of the base edges; the bases will only be available until the end of August 2014.



By **Mike Schaefer**

Among the shows I started attending in the last 2 years, the show sponsored by the Miniature Figure Collectors of America (MFCA) ranks as one of my favourites; in terms of combined quantity and quality of entries, it stands at the top.

There are probably two reasons for the show's success. One reason is that it has over a 70 year history! I had no idea that our hobby has been so formally organized since the 1940's, if not earlier. No doubt, that kind of longevity produces something of an institution and a reputation, on which the MFCA can build a show to attract some of the best talent out there. This ties to the second reason for the show's success — the quality of artists. MFCA subsidises travel expenses for many world-class artists, as I understand it, thanks to contributions from local benefactors. Consequently, the show boasts a substantial gathering of hobby masters and professional artists.

The level of professionalism made an impression on me personally in a couple of ways. In one case, I was admiring a beautifully rendered Scottish Highlander amongst the scores of expertly painted historical models. Later, when I was visiting the vendor area – where I purchased almost the entire backlog of Mr. Black Scale Model Handbook – I did a double take, when I recognized the Highlander model on the cover of Issue #1! In another case, I had the great pleasure to chat

in-person with the very gentlemanly Mr. Ben Komets. As many of you know, Ben and his business partners, Michael Bartels and Mati Zander, produce the new Painting Buddha DVD series, so it was a real treat to quiz Ben with questions, shortly after viewing their first DVD release. I had a similar experience the year before, when I chatted with Diego Esteban (who was there again this year) and then discovered later that he is a co-author for the tutorial book, "Painting Gold Medal Fantasy Figures".

The show is a 2 day event (Friday and Saturday), held at the Valley Forge Casino Resort in King of Prussia, Pennsylvania, near the historical grounds of Valley Forge. The venue is spacious, with plenty of room for the display area, a large vendor hall, a separate presentation room for an auction and the awards ceremony and an entrance area to handle ticket sales, which has plenty of room for a seating/dining/socializing area, along with a fast-food vendor. The hotel offers a variety of restaurants, ranging from a food court to casual taverns to formal dining. There is also a mall a short drive away, so there is a good range of dining options. Overall, the venue is perfectly functional and serves all the needs of the organizers, vendors, and participants. My only complaint is that the casino presents a fairly sterile and slightly cheesy atmosphere. Chatting with some of the club members, I learned that there is a proposal to move the event to Wilmington, Delaware, if I recall correctly. Perhaps that location will have a little more character. I must confess, however, I'm just jealous of the Old World charm that the Monte San Savino show offers!

Administration for the show is well-organized. Participants fill out a triplicate form for each entry, which provides a registration record for the organizers; model information for the judges; and a claim ticket for the participant. Placing the forms with the models can be a little awkward, though, since several forms can clutter a collection of smaller models. A smaller form would conserve table space and make a cleaner presentation for the entries. That said, there is no shortage of space. There are plenty of tables to accommodate the large volume of entries and the tables are on leg extenders to present the entries at a very comfortable height, just below chest level. There is plenty of space between the tables to accommodate viewer traffic. Room lighting is very good, too. All in all, the entries are presented in a very comfortable and viewable format. The vendor hall is likewise very spacious, with about four dozen or so vendors offering models (kits as well as finished models), hobby supplies, plinths, books, videos, historical paraphernalia and plenty more. The sellers definitely cater to the historical side of the hobby. One or two sellers included fantasy figures along with the historical ranges for large-scale models by the likes of Andrea and Pegaso, but fantasy figures were sparse; sci-fi figures were even sparser — gaming-size figures were practically nonexistent.

That last point is worth elaborating on. Learning about the 73-year history of the show reminded me that people gravitate to the hobby from roughly two backgrounds: historical figure modelling (usually in larger scale) and gam-

ing (usually in smaller scale). I originate from the latter. As a matter of fact, out of the dozens of participants, only I and one other participant showed models that are actually used in games! To be clear, though, the show certainly welcomes non-historical painters with open arms. I am just left with an impression, if not a slow revelation, of how two "cultures" have evolved over a decades-long history towards common hobby ground. I suspect that the virtual dissolution of the Golden Demon will hasten the consolidation of the two camps, as the gaming community continues to discover other shows and conventions, both long-established shows as well as newly-emerging ones.

In addition to drooling over master-level paintjobs, the show offered seminars with some of the masters themselves, including demonstrations by Matteo Murelli, Matt Cexwish and others. The seminars were very casual, set up at the boundary of the vendor hall and the showroom floor. The format welcomed walk-ups and the table arrangement permitted a close, well-lit view of the artists' demos. All of the artists were very chatty and amiable, and the attendees all seemed very comfortable, engaged and enthused throughout the demo.

Show participants had the option to offer their work to the auction, which was held mid-afternoon on Saturday. I did not attend the auction myself, but I read on Ben Komets' blog that, oftentimes, the final sale price seemed disappointingly low, given the quality of the work.

The award format for MFCA is "open judging", meaning that entries are judged against a standard, as opposed to a podium format, where they are judged against each other for only 3 top awards per category. In open judging, as many entries that earn a gold are awarded a gold. Likewise, for bronze and silver. Given the level of talent at the show, it was no wonder that the awards were very top-heavy, and there were probably more gold awards than silvers and bronzes!

A panel of three judges evaluates each artist's entries and selects the best piece to judge. I learned this the hard way, actually. At one point during the show, I saw someone handling my entries. I confronted the person and asked that he and his two associates not handle the figures. He politely informed me that they were the judging team! D'oh! Next time, I'll need to be on the lookout for the fancy Judge's

Rescue
from the Pit

Badge that they wear. I'm still learning the ropes here...

The awards ceremony went smoothly. I don't say that lightly, since I know first-hand what is required to pull together the technology, photography, staff, schedule, and other logistics. I would like to have seen in the slide presentation more photos of the top winning entries, like they showed last year, but I know that, that level of sophistication is a tall order. Regardless, one nice thing about an awards ceremony is the opportunity to match artists' faces to names, as they walk up to receive their awards. One moment of the awards ceremony was particularly special, when they announced two new artists into the ranks of the Grand Masters. You could feel the sense of family among this community of artists, as one of the recipients responded with a touch of emotion. It was quite heartwarming.

I am happy to report that I earned a Silver for myself...despite my harassing the judges! A Silver is hard-earned at the MFCA, given the talent on show, so I feel like I really accomplished something, being a simple hobbyist. I learned a lot, not just about competition painting, but about the hobby's history, about show organizing, about judging, about the community, and more. Next year, I hope to make it there on Friday, so that I can spend more time studying the pieces on display and so I can attend the Friday evening social event. I highly recommend the MFCA show to anyone who can make it. I hope to see you there next year!

HELP! WANTED!

FIGURE PAINTER magazine

sculpting • painting • displaying • gaming

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PUTTY & PAINT

Jules Vern

by Michael Kontraros

PRO

Scratch built (65mm)

Best of Show – Fantasy MFCA 2014

Sculpting: Michael Kontraros

Painting: Chris Panagiotou

CONCEPT

As with most of my sculpts, the concept for this one was a mixture of many different ideas and a lot of research. While brainstorming, my wandering eye caught a glimpse of a classic Jules Vern novel, "From the Earth to the Moon". Thinking how ahead of his time this great author was, I realised that this great novel-among others-was considered to be "science fiction" way back then! My new project was finally at hand; a tribute to Jules Vern. Of great importance was the topic; what would the sculpt look like? With J.Vern being the main character, how could someone depict the whole "science fiction" theme of his era? That's where the term "steam punk" comes in play. This amazing author could have very well been the creator of the whole "steam punk" concept, especially whilst writing about the Nautilus in "20000 Leagues Under the Sea". I also decided to add a vehicle, a mechanical contraption of some sort that would be a part of the sculpt; something that would be considered by people of that time "a thing of fantasy". This vehicle could have very well been described by Vern himself in one of his books. After a lot of surfing on the internet and extensive research on transportation of that era, a bicycle seemed like the ideal candi-

date. My concept was finally complete. After drawing some sketches, I was ready to start with the sculpt.

& PUTTY PAINT

Quest For Glory

by Cuttyflam

QUEST FOR GLORY

& PUTTY PAINT

Gollum

by Carlos SF. - beren5556

PRO

Hi friends,

Gollum, the contradictory character, he sometimes softens you and sometimes you hate him, but ultimately he is a pivotal character in the story of The Lord of the Rings and one of my favourites.

Some time ago, I saw this figure, which came as part of a special edition DVD of The Two Towers. At first glance, the painting was very basic and did not emphasize the figure, but looking at it carefully, I realized the quality of the sculpture and I thought it was a shame not to paint better, so I decided to do this.

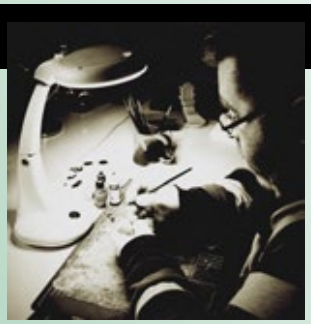
The scene that I contemplated is representing in itself the figure in this sculpture, the sequence of Gollum in the Vedado Pond, where he is distracted by Frodo, so he can be captured by the Rangers under the command of Faramir.

The Figure is approximately 200mm, relatively large scale. Normally I don't paint this type of scale, so I was posed a difficult challenge. It has very fine and detailed sculpted textures, so I wanted to use them to the fullest. For this I primed the figure and applied a base coat, airbrushing nearly maximum light. The next job was all brush working in the shades for almost all parts of the figure. I applied both brush on inks and acrylics, trying to approximate the colour of Gollum in the films of the trilogy. I wanted to convey a look annoyance, so slightly glossed all skin and gave a general greenish hue to figure.

& PUTTY PAINT

The pedestal was another important challenge; recreating a background of stagnant water, typical of a small lake or pond, with several layers of special resin combined with green inks. To create a sense of depth, I sculpted a wall section background; then I decorated it with lots of vegetation of all kinds and varieties.

It was very enjoyable to paint this figure, despite the initial panic over the scale. I'm happy with the result and has been a pleasure to paint especially as I'm a huge fan of the Lord of the Rings. I hope you like the end result.



By **Shane Rozzell**

Unboxing Figone's Rocco

the most massive mounted orc in 54mm ever

Material: **Resin**
Scale: **54mm**
Price: **€75 & €85**
Available from:
Figone
www.figone.fr

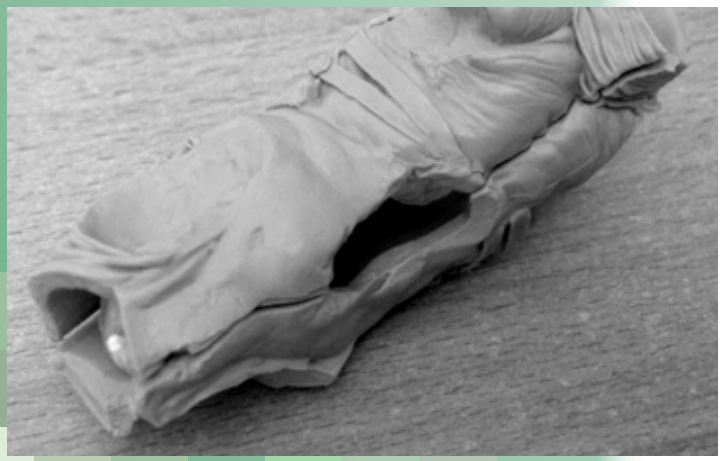
Last December the door closed on the Indiegogo crowd funding campaign done by Jérémie Bonamant's Figone of 'Rocco – the most massive mounted orc in 54mm ever' designed by Bertrand Benoit and sculpted by Allan Carrasco.

I, like many others, had gone for the Hog Goblin pledge of €75, which opened all of the stretch goals and like all the other backers I sat back and eagerly awaited the arrival of the miniature.

I had decided to back this project because I love large scale fantasy miniatures. The artwork was superb and I have bought miniatures from Figone before and although, in my opinion, their casting is inconsistent – ranging from the superb to bits missing from cloaks and bad mould cuts, but I always like their miniatures and with a bit of work, I feel they can become master pieces. The

deal was that as soon as the crowd funder had finished Allan would commence sculpting – well that was the plan! I think it was a huge surprise to the organisers that this campaign was so popular and it funded very quickly, so Allan started to sculpt Rocco a few days later. Their original goal of €3000 was passed and in the end they raised a total of €23,182 (800%). During the campaign, I think the guys organising it did a fantastic job. There were plenty of updates and work in progress shots of Allan's sculpting and Jérémie was always available to answer questions and be up-front with problems. In a way, this success was a double edge sword; yes, it was great that they made so much and I congratulate them for this, but I also think it added a lot of pressure on them. This project was going to be difficult to fulfil because of the surprising number of backers (258 in total) especially within the time frame they had given themselves. After several setbacks with some of the stretch goal miniatures which, if they were standalone products wouldn't have mattered so much, last month Rocco started to ship

During the wait for it to arrive, I had read several online reviews from people who had gotten theirs already. All of them showed that the miniature had some casting issues, some bad mould lines, air bubbles and broken parts on the stretch goal miniatures, even a torn poster — so I opened mine with some trepidation and was confronted with 7 ziplock bags full of resin and the A4 artwork. In the original pledge, we were supposed to get a signed copy of the artwork and a certificate of authenticity; well my copy of the artwork is not signed and I don't have a certificate of authenticity. While this is a bit of a disappointment, I'm not really bothered to be honest. The artwork is great and the certificate is only useful if I ever want to sell the miniature. Well, I'm a painter and selling it couldn't be further from my mind — I want to paint this. No! I'm dying to paint this! In fact, I have wanted to paint this so badly that during my wait I have dreamt of several paint schemes already (childish I know, but that's what this hobby does to me, especially with a miniature like this!) Finally, mine arrived this morning, a few months after the deadline; but has it been worth the wait?



I'm going to pass over reviewing the stretch goal miniatures as these, to be honest, hold little interest to me. Rocco is the reason I backed this, so let's take a look at him. Upon looking at the parts I'm struck by something; he's not actually 54mm scale! When I judge scale, it's always to the eyes of the miniature and to the eyes, Rocco is about 40 - 42mm with the head positioned approximately. Also the captured elf prisoner over the back of the saddle is the same scale as a 32mm miniature; make of this what you will. Personally, for me scale isn't something I'm bothered about. It doesn't detract from a great miniature, but I do know some people are bothered by this.

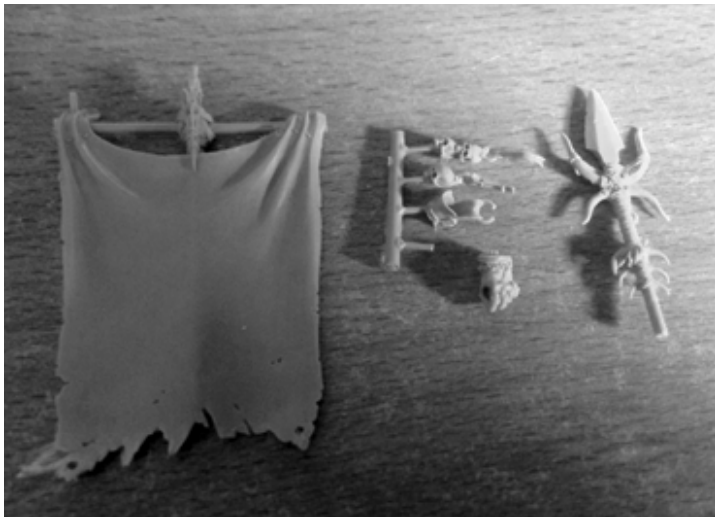
As I mentioned above there is a lot of resin to this kit — 25 pieces using the normal standard and 28 pieces if you use the banner addition. With kits of this magnitude and scope, modellers know that there are going to be issues and a lot of work getting it ready for paint and the same is true here. The simple fact is that to make it a kit in the first place, each part has to be cast separately and when you do this, parts cease to fit as well as the original master. There are hundreds of factors to why this happens. Room temperature causing different drying times; a slight difference in the resin mixture changes the shrinkage rate and mould degradation are just a few. It's just a fact of life that multi-part kit models are like this. Should we be shocked that it doesn't fit perfectly together, with not an air bubble in sight? I'd be more shocked if it did and I must point out that we all have Greenstuff and Magic Sculpt on our tables for a reason!

The rock is a simple two part piece with a flat base and holes waiting the creature to be sat atop it, so I'll look at the mount first — as you can see the two parts of the torso don't fit well; the tail and head are also going to take a bit of work to fit them smoothly together, but the legs fit really well to the main torso. The air bubbles are there as are the mould lines, but nothing worse or better than anything else on the market. Granted the caster could have spent a bit more time on cutting the mould more accurately, but remember that pressure I mentioned above...The details are fantastic and the areas that can cause a model maker sleepless nights like miscast chains and loops are thankfully all perfect.

Moving onto the saddle there is a little bit of play, but dropping it into some hot water to soften the resin then holding it in place as it cools will fix this. Rocco himself fits into the saddle perfectly as does the bedroll, shield and Elf captive (hmmm, I'm undecided about this detail – it doesn't fit into the narrative I have for the scene I'm planning so I might remove it). There are lots of details on the saddle that I can't wait to paint, all of which is cast very nicely.

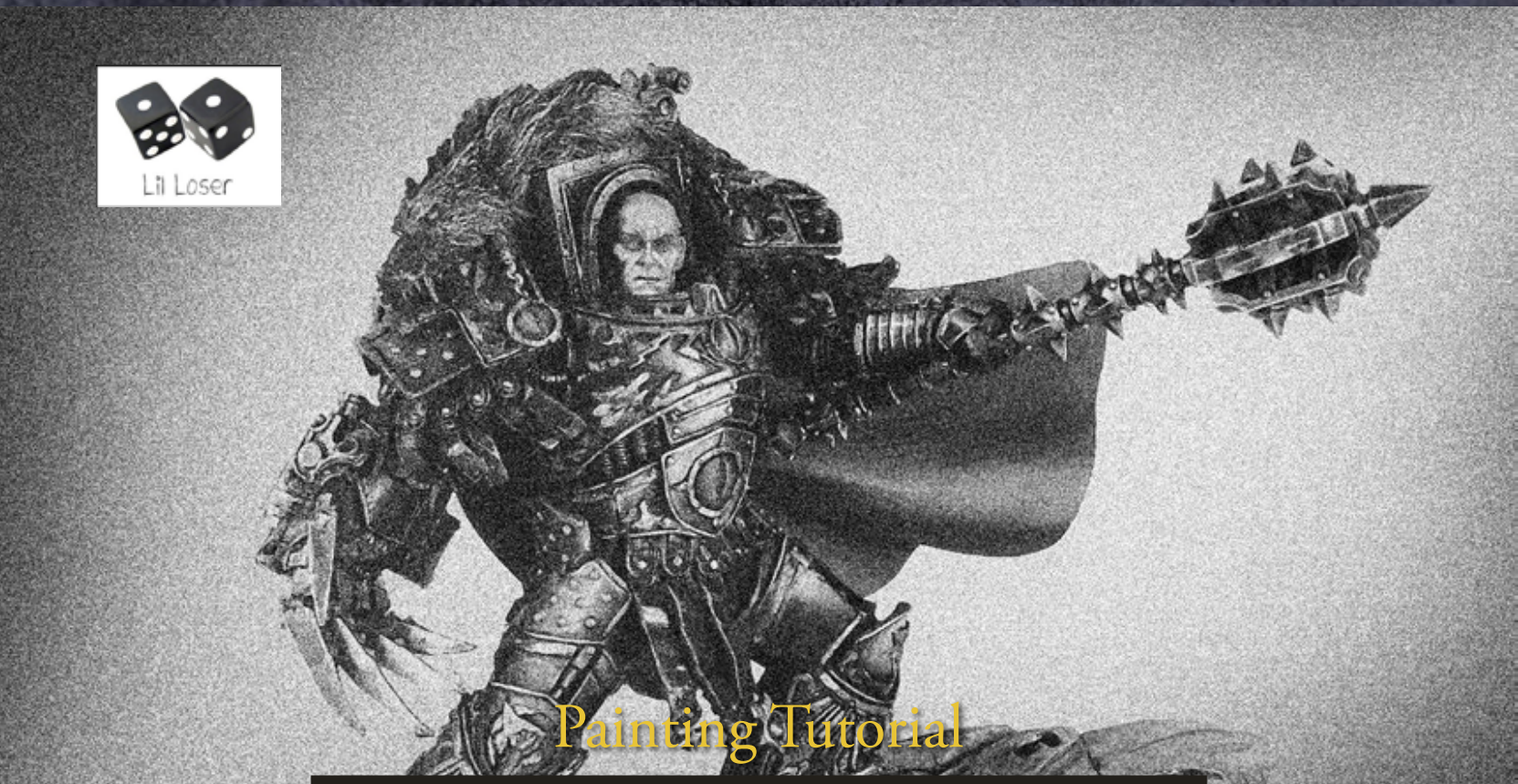
On to the orc himself, Rocco; I notice only one air bubble – albeit a pretty big one at his left wrist and some small mould lines down the left arm and leg, but apart from that the casting is very good. His separate head is almost perfect, but his helmet horns need a few bubbles filling. Other parts

of this are truly fantastic! His necklaces, armour and clothing are all really well sculpted and cast. The normal banner is very well done as well and not a single problem here. One of the stretch goals was an additional banner option which is very well done; I doubt I'll use this myself, but there are some cool little skulls and a holder cup for the standard to rest into, which I do like very much.



Conclusion

I'm sure the guys at Figone are not truly happy with the outcome of the Indiegogo campaign, but I'm also sure that its success surprised them more than anything and I hope it does not put them off doing miniatures like this in the future and applying the lessons learnt with this project into practice. I and other reviewers have shown that this kit is far from perfect, but unlike them I am still greatly enthused about it and very pleased with what has arrived and I'm really looking forward to starting work on this.



Lil Loser

Painting Tutorial

HORUS

by
Myles 'Lil Loser' David

My name is Myles and I'm a commission artist who lives in South Wales. I've been painting for as long as I could hold a brush, but I've been painting seriously for the past three years. I'm a completely self-taught artist – I was only able to develop the skills I have thanks to online tutorials and videos. My aim with this tutorial is not to show you how to paint everything on the Horus miniature, but to show you a couple of specialist techniques that you can add to your painting repertoire.

Equipment

1. Brushes: Raphael 8404 Round sizes 3/0 – 1
2. Rosemary and Co. Series 323. Pure Kolinsky Spotter size 2/0
3. Various older brushes (unceremoniously dubbed 'bitch brushes')
4. Airbrush: Iwata CR Revolution
5. Acrylic thinner; Gunk (homemade thinner).
6. X-20A Tamiya Acrylic Thinner
7. Compressor: AS186 Mini Piston Compressor set to 30 PSI

I split my painting method into two parts. I sketch in the basic tones with an airbrush which I reinforce with a paint brush. Therefore, this tutorial is broken down into two parts – airbrush and paint brush. Whenever I refer to a colour using the airbrush, I dilute it with my own mixture – Gunk unless otherwise noted.

"Gunk" is a self-made solution to aid with thinning and lengthening of the working life of acrylic paint. If you prefer to use a palette, this stuff will become your next best friend. Do you have a problem keeping your paints from drying out before you've finished using them? Do you have a problem with your paint separating when you thin it with water? This is the solution for you.

Ingredients: Slow Drying Medium, Flow Improver, boiled water.

The quantities vary from person to person, but a good rule of thumb is: 5 parts water, 4 parts flow improver and 1 part drying retarder (Anne Foerster's recipe). I prefer to have my solution slightly stronger; I like to think of it like squash syrup which can be diluted, so I tend to use more 6 parts Flow Improver and 2/3 parts Drying Retarder.

Once this solution has been made, simply add a drop or two of it to your paint and away you go. Hopefully, you should find the transitions between shades will be smoother and that the paint on the palette will be usable for longer.

Stage 1: Horus Black Armour

a. Black undercoat. You don't need to cover every nook and cranny with primer, but make sure that you paint the parts you missed with black.

b. Vallejo Model Air (VMA) German Grey. Use this colour to place the basic lines to be highlighted.

c. Add pure white to VMA German Grey. Use this mixture to highlight the lines we made.

d. Use a heavily diluted mix of Vallejo Model Colour (VMC) Light Turquoise with Gunk (10:90). We are making a very thin wash from the Light Turquoise and spraying it over all the black armour. This adds visual interest to the grey and black adding depth to it.

e. Repeat stages b. & c using slightly more white to the mixture.

Stage 2: The Cloak

a. Undercoat White.

b. Regal Purple. Make sure you get a nice even coverage.

c. Reaper Master Series (RMS) Clear Purple highlight. Use the folds of the cloak to help you; only highlight the raised areas.

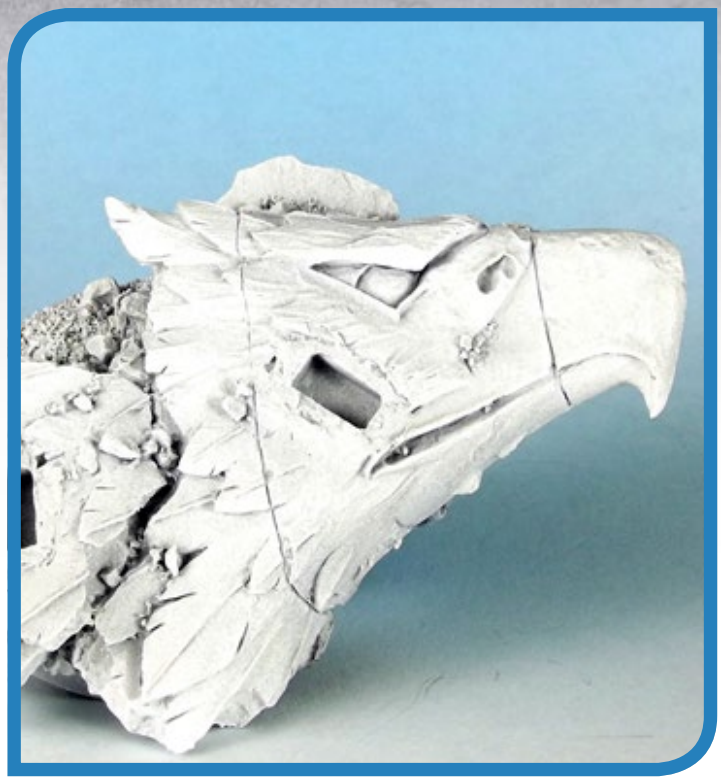
d. Formula P3 Morrow White. Use pure white to highlight the cloak – this may seem counter intuitive at first, but this stage will add a luminosity to colour in the later stages.

e. Citadel Colour Warlock Purple. Use the Gunk to dilute the mixture a little more than you normally would but not as much as the Horus' Light Turquoise. Apply it to the cloak.

This should add a nice contrast between the cooler blue of the purple shadows and the warmer tone of the Warlock Purple.

Stage 3: Marble

a. White Undercoat.



b. RMS Aged Bone. Make sure this stage is a nice even cover. This may take a couple of coats.

c. VMC Off White added to previous mix. I streaked the marble parts with the airbrush and highlighted the bone. This is a very subtle stage but will help later on.

d. Pure VMC Off White. Reinforce the previous stage by streaking the white across the marble.

e. RMS Ultramarine Shadow. Drop the PSI of your airbrush to 20. Streak the marble base in random places. You don't want a strong, solid colour, but a fainter outline.

Stage 4: Normal Brush

This is the end of main airbrushing phase, so I'll continue with a normal brush This stage is slightly unusual and can only be used on larger flat surfaces.

a. Varnish Marble base with gloss varnish. Allow time to dry. Then mix VMC Sepia Ink with gloss varnish (40;60) and dilute with water. Spread liberally over the surface of the marble.

b. Place some cling film over the still wet ink mixture. Move the cling film so that it creases. The ink will fill these creases and create the start of the marble pattern. Allow 24 hours to dry.

c. With a paint brush streak the surface of the marble with VMC Offwhite. Once the colour is down, but before the paint has dried, clean your brush and keep it slightly moist.

d. You then need to pull the drying paint with the brush away from the original line. This creates a transparent layer that leads up to the main line.

e. With VMC Skin Wash, add lines to the marble in a similar fashion to point d. You can add thinner solid lines that do not need feathering. Repeat stages d. & e. 3 or four more times. Keep the layers thin and keep building.

g. Airbrush a thin layer of VMC Off White over the marble sections. You should still be able to see the layers beneath, this stage gives the marble pattern a translucent quality (like veins beneath the skin). Varnish with gloss varnish. Work weathering powder into the recess of the base and seal with hair spray.

Stage 5: Gold

a. Paint all gold parts with P3 Umbral Umber as a base colour. Metallics, especially gold, look better with a sympathetic colour as a base. At this stage you can also paint all the leather straps with Umbral Umber.

b. Vallejo Air Colour (VAC) Gold & VMC Sepia Ink (80:20 mix). Cover all the Gold areas with this mixture. The Sepia Ink gives a little more depth to the flat VAC Gold. The ink also helps in the shading and highlighting process.

c. Citadel's Agrax Earthshade wash over all the gold portions of the armour. Don't be afraid to really lather this stuff on. Try hanging the model upside down and allow it to dry. The wash will run into places where shadow would naturally fall.

d. Re-apply stage b, concentrating on highlighting the armour plates. Add pure silver to the very highest highlights

Work VMC Sepia Ink into the shadows of the Gold, then for the final shadow use a touch of VMC Purple Ink.

Stage 6: Finishing Off

Apply a thin layer of RMS Snow Shadow onto the highlighted parts of the black armour. Mix an increasing amount of pure white into the mixture until you are highlighting the very highest parts of the armour white.

Next, apply a thin wash of VMC Light Turquoise over the armour plate. You may find that this stage turns the armour a little too blue. If this is the case, only wash the outer halo of the highlighted areas and feather the turquoise into the black.

Reinforce the black shadow by feathering pure black from the outer halo of the grey highlight. Do this a couple of times until you're happy.

Varnish Horus' body.

This is the oil wash stage. I use Windsor and Newton Ivory Black thinned with Artist's Turpentine. To make sure it's the right consistency, take a little of the mixture on a brush and dot it on a piece of kitchen towel. If the oil wash bleeds into the paper like a tree branch, then it is too thin and you need more oil in the mixture. Carefully apply the mixture into the recesses of the armour. This stage will help define the sculpt of the model and should also be used on the base.

For the gold areas of the armour, wash with Burnt Umber instead of pure black.

Silver

Mix VMC Brass and P3 Thamar Black (60:40) and apply to silver portions of the model. Add pure silver to this mixture and highlight. Wash with a liberal amount of Citadel's Black Wash. Re-apply the VMC Brass & P3 Thamar Black stage with a touch more silver. This gives you the base to use an oil wash to create rust and stained effects.

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By **Davide Rainone**

Unboxing
Scale75's Wood & Leather Paint Set

Material: **Acrylic Paints**
Size: **17ml**
Price: **20.66€**
Available from:
Scale75
scale75.com

In issue 5 of FPM, we read about the arrival of Scale75 paint sets on the market. That review was about the first three of them — NMM Steel, NMM Gold, Flesh — and introduced to us this new range of colours. Since then, I think many people have tried them and bought further sets too, but every day I'm reading on the internet many more people asking for opinions and help. I guess it's a logical request, because everyone among us over the past years have always used other kinds of acrylic paints such as Vallejo, Andrea, Games Workshop or innumerable fine arts colours, so why should we buy new colours?

My aim today is to give you my personal opinion about this new range, presenting you set by set, all the colours in a few unboxing reviews, or at least the sets I'm getting...

I'd like to start with their fourth release, the "Wood and Leather Paint Set". First of all, the pot — it's a Vallejo/Andrea like 17ml dropper bottle. I think these are the best pots ever, because they are easy to store and the colour inside is always protected from the air; also, it's very easy to manage the quantity of it you need on the palette.

The consistency is very similar to Andrea Colours; they are thick, but soft at the same time. I found a problem here, because the pigments are a little bit separated from the medium and to mix them well, it's necessary to shake the bottle a lot — and shake again…and again…and again…

To preserve my elbow and shoulder, I thought to fix this problem by opening all the pots and putting inside a couple of 0.5cm steel ball bearings. Now mixing phase is much faster and easier. The pigments are very fine (even when I dilute them a lot) on my wet palette and I don't find a single thinner area. The pigment's colour is always well mixed and never separates from the water like what happens with a few other brands when heavily diluted like water colours. They have good coverage power as well as being very useful in the most transparent of glazes.

In my opinion, their most important feature is the absolute flatness. I paint fantasy and historical models and with my style of painting a matt acrylic colour is very important. I know these kind of colours are not good for everyone's personal painting style; some people use more "glossy" acrylic paints (like Golden or Liquitex), so maybe they're not for everyone.

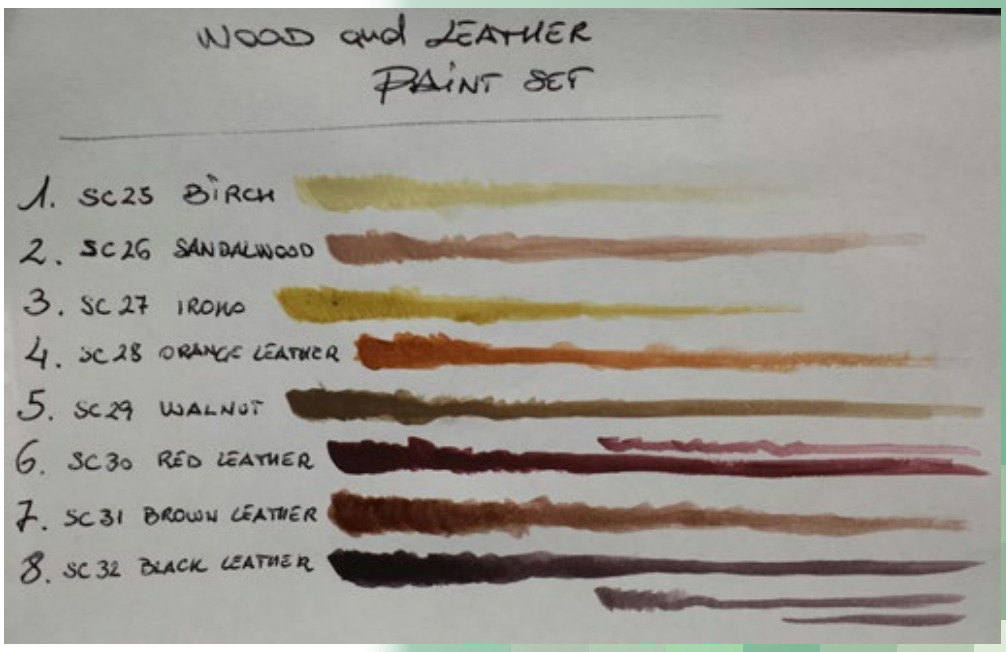
The Colours

The Andrea Paint Sets are designed to be used with a certain method that is supposedly the easiest way to paint a certain area on the miniature. They also have 8 colours which are dedicated to painting 1 overall colour using different tones for different stages, like base colour, shadows and highlights. These Scalecolor sets are not like that. They do give you some examples on how certain overall colours are achieved, but they very rarely use all the colours provided. The Scalecolor sets are just sets of similar colours and as you can see in the pictures, the colours are not designed to be used as a painting method. They're good colours for lights, mid-tones and shadows, but also including a lot of different neutral and warm tones.

All of them are perfect to create all the shades of leather and wood you want, unlike the step by step paint sets from Andrea. I've literally fallen in love with Sandalwood, Red Leather and Black Leather. I think I can put them everywhere…

A few days ago Scale75 announced that each pot can be bought individually, so it's a good chance for people to get just the ones they want. I myself have lots of colours, so I can understand those who don't want to buy even more, but I urge you to try them at least once and now it's certainly easier than buying a whole set. I consider them very good colours and I certainly recommend them to anyone who wants to start building their own collection.

See you soon with a new paint set unboxing review!



Dear friends, it is time for the

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Entry: FREE!

Refreshing drinks for all players will be free during the tournaments. Accommodation for Saturday night is also free for the 1st timers; read more about this in the rules! Lunch is available at the price of 75Kn (10 €) for both days.

More info and rulespacks to be found here.

Official languages of the tournament will be English and Croatian.

Registration:

40K - from 1st of June to 05th of July. Black Queen - from 18th of June to 05th of July (not neccessary - see the rulespack). Malifaux - from 1st of June to 14th of July and Demo Games / Open Play - from 14th of July to 18th of July.

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What's on the Market?

a regular look at some of the hobby tools available

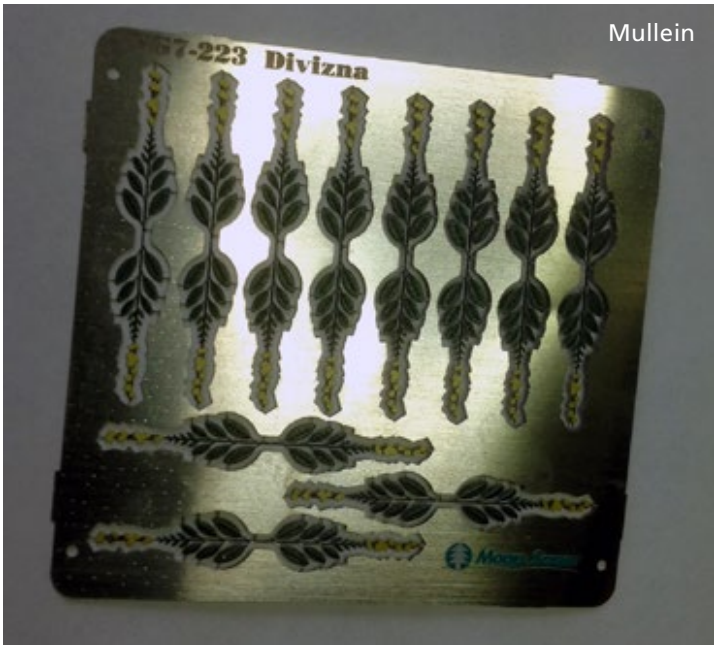
By **Martyn Dorey**

For this month's article I thought I would have a look at some of the paper and brass etch plants that are on the market

Paper and Brass Etch Low-rise Shrubs & Weeds

In the past, there hasn't been a huge selection and prior to this the only ones I had seen were those available from Fredericus Rex for paper plants and for brass etch plants it was a case of hunting down ones that had been done for the doll's house market, which left you at odds because of the scale (doll's house scales are about 1/12th). Although not a huge problem because plants come in all shapes and sizes, sometimes having the correct scale does make a big difference and mixing different scales of plants and different types can add a lot of variety.

Reeds



Mullein

A company that came to light just before Salute this year is Model Scene based in the Czech Republic. What they have to offer by way of laser cut paper plants and pre-painted brass etch was a very pleasant surprise with about 18 products in the plant range and in a lot of cases these are crossed over to cover three scales for most of the range, so you can get the plants in 1:72 / 1:87 scale 1:45 / 1:48 scale and 1:32 / 1:35 scale. This is excellent for adding the variation in height of plants as they grow. The paper/light card plants have a front and back to each sheet and come two sheets per pack, whereas the pre-painted brass etch is a single sheet that is painted on both sides. In both cases the sheets are approximately 80mm x 62mm; the majority of these packs unfortunately don't come with instructions, but that is easily sorted just read on ☺

Burdock

Although painted on both sides, the brass etch is designed to be folded so when it is carefully cut from the sheet it is a simple case of finding the centre of the length and folding the two halves together and then spreading the leaves to put the plant into shape prior to gluing in place on the base of your model.

The paper plants are laser cut, but also depending on the type of plant may also have a pattern on one side like the veins you can see on real life plant leaves; these also come as single leaf stems such as fronds or loose ferns and a nice touch with their jungle packs is that each sheet has little critters on them that you can use such as spiders, lizards and other bugs!

As I mentioned earlier though, for the most part these do not come with any form of instructions nor is there any instructions on their website as to how to put these plants together. This isn't a real problem though, as I am about to impart a little knowledge to help you. It is quite simple really; when you have done one type the same technique can be used on many others. For this I am going to use the 1:32/1:35 scale Burdock.

Step 1: Start by removing the plant parts from the sheet by carefully cutting the thin strips between the main sheet and the plant; do this with each part of the plant that you want to use and place them on a flat surface.

Step 2: Next take a long round object such as a paint brush or a pencil and pressing down fairly hard, roll it over the plant parts so that they start to curl and lift from the surface.

Step 3: When you are happy with this, take a cocktail stick that has been blunted or other object suitable for the job such as a pencil point (or in my case a small round file). Pressing firmly into the centre of the plant will bring the leaves up from the centre.

Step 4: Once you have done this with all the parts you wish to use, spot a little glue in the centre and you can then build up the levels of the plant. For young plants you might only want the one smaller level, but for the more mature plant you can use as many levels as you want and you can glue in additional leaves to bulk out the lower levels once you have the plant in place on your base/diorama.

Model Scene also does a range of paper leaves, so no more using dried and coloured birch seeds for individual leaves. They have an extensive range of grass mats that look to be very good quality and are about 7 x 11 inches in size and can be used in their entirety or cut to a size you want, i.e. just small pieces, but I will be covering these at a later date. MDP here in the UK have the range of low-rise plants and weeds — I just need to pull my finger out and get them up on the website.

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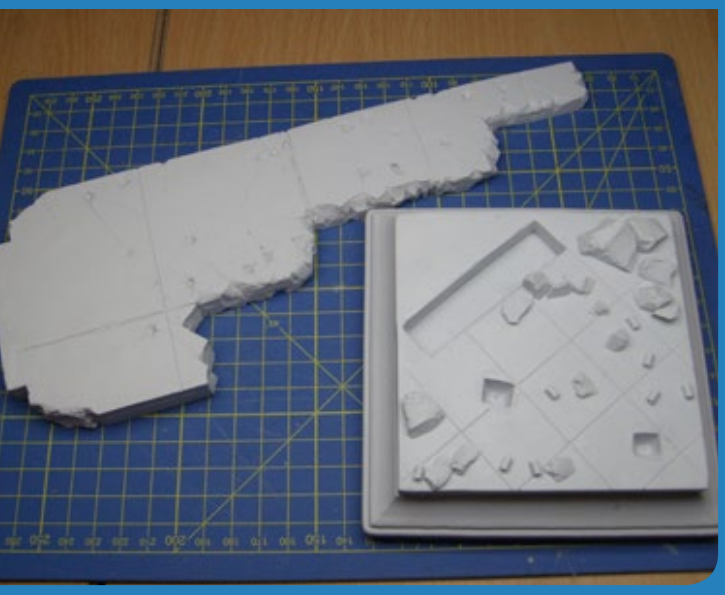
Black Widow

By **Barry Ford**

As of writing this article, I hadn't yet seen the film of Iron Man 2

I'm one of those people that can sacrifice seeing a film on the big screen for the benefit of sitting in a comfy chair without someone bouncing/chatting/crunching behind me. It also has the advantage of being able to stop the film if a comfort break is required part way through, although that's probably a sign of getting old. Where was I? Ah, yes: Iron Man 2. Even if you haven't seen the film yet, I'm sure that you won't have missed the fact that the film includes Scarlett Johanssen in a skin tight cat-suit as the super-hero super-spy, the Black Widow.

Unfortunately, I am going to have to break some bad news to you; the Black Widow is old enough to be your mother. The character first appeared in a 1964 issue of Tales of Suspense featuring Iron Man as a femme fatale type communist super-spy known as Madame Natasha, or the Black Widow. In the following years, she started wearing a costume comprising



base flesh

a fish-net body stocking and black corset to cover her modesty. I can pause now if you need to stop reading for a cold shower. Eventually, she decided to defect to the States and at the start of the 1970s she abandoned her old costume in favour of a black one piece suit that has been her mainstay over the last four decades, despite a few variations along the way.

One of the wonders of modern technology is that the internet enables us to communicate directly with other modellers and kit producers from all over the world and thus lets us get hold of limited edition kits that would have been near impossible before the digital revolution, which leads me to the subject of this article: a 1/7th scale model of the Black Widow based on the comics, rather than film, version and in particular the artwork of Adi Gradov for a 2010 miniseries. The figure comes in five parts with a two part base.

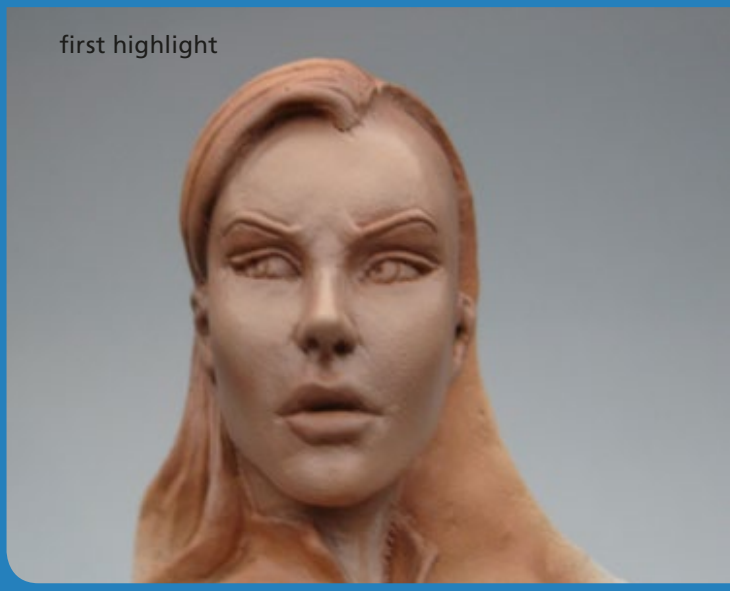
The parts had been beautifully cast with not an air hole to be seen and only a minimal seam to sand clean. After sanding the kit parts, they were given a good clean in hot soapy water and scrubbed using Cif cream cleaner and a toothbrush. I find it advantageous to clean the model after the initial parts clean, as it will remove any sanding residue along with any mould release agent.

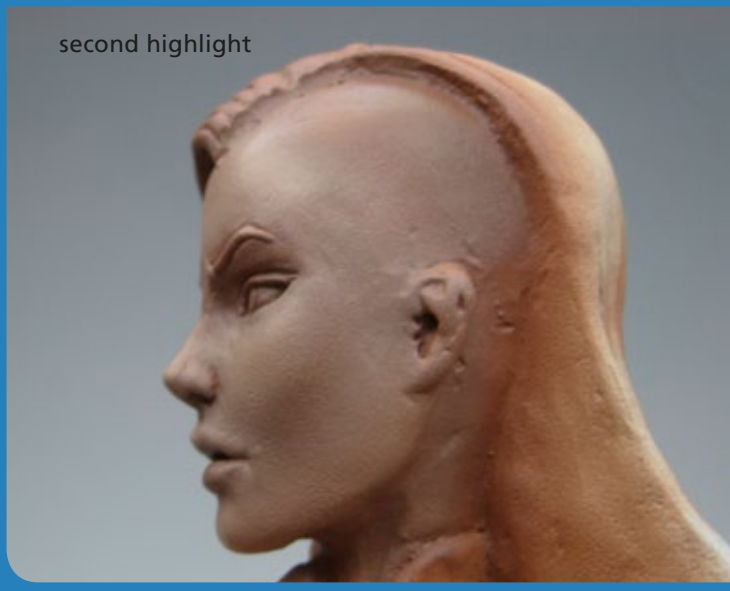
Test fitting the parts, I found that they fit together like Legos and only a minimal amount of filler would be required at the junction of upper and lower torsos and at the junction of the two base parts. This being the case, I glued these parts together before proceeding, but left off the hands and hair piece for ease of painting and filled the joins with Aves two part epoxy putty.

A coat of grey primer revealed a few more imperfections in the casting that were filled and sanded and the figure was finished with a coat of white primer that I always use for figure kits as it gives a more vibrant finish to the flesh colours than using grey primer.

I always like to start a kit by painting the flesh tones, so I mixed up a base flesh colour using Liquitex Burnt Sienna (35%), Raw Sienna (35%), Titanium White (17.5%) and Unbleached Titanium White (17.5%). I created two darker shades by adding more Burnt Sienna and some Burnt Umber to the mix and three lighter shades by adding more Raw Sienna, Titanium White and Unbleached Titanium White. I airbrushed a coat of the base colour to the flesh areas to act

as a foundation and then worked through my flesh mixes applying them from dark to light. Whilst six shades of flesh may seem excessive, I find the subtle variations in tone between shades provide a more realistic finish. Once the paint was dry, it was masked off using Blu-tack.





face mask

black base coat

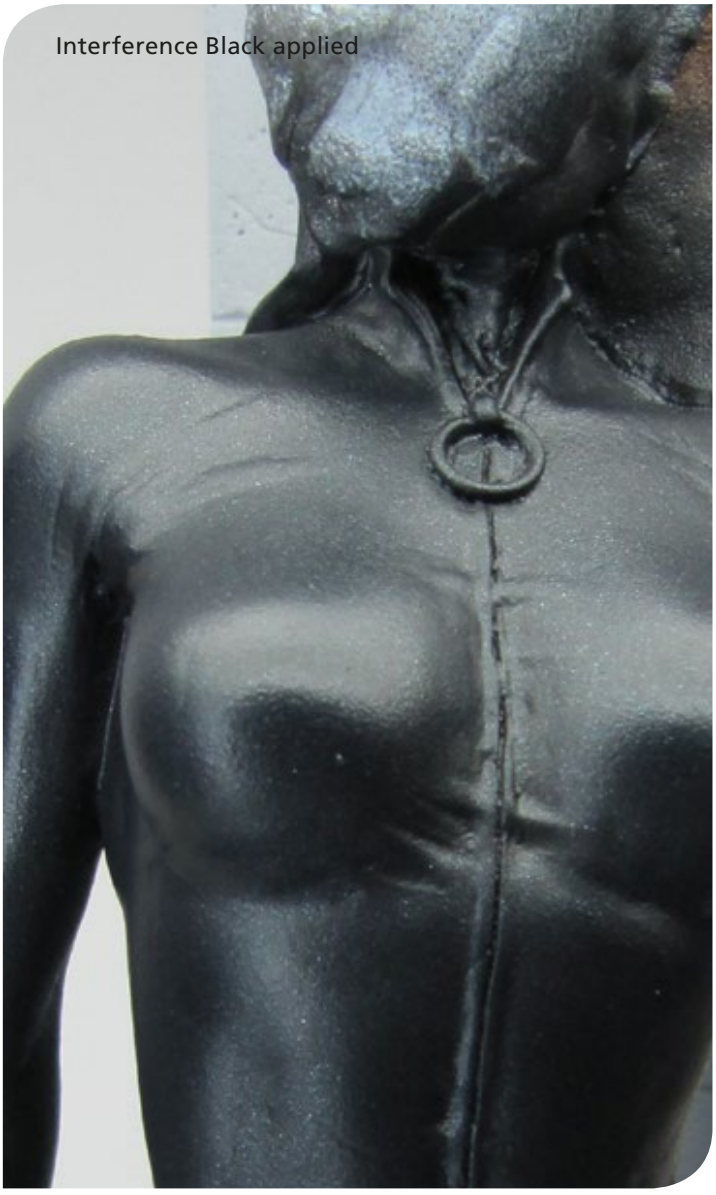
I'm going to witter on a bit now about the colour black, but hopefully it may prove useful to you. In reality, many blacks are actually just very dark shades of other colours. You will discover this by adding white to Mars Black and getting a blue-grey or by adding white to Ivory Black to find that it has a redder colour base. Also you should note that highlights on black depend on the colour of light being shone onto the black: the same article of black clothing will have different coloured highlights in moonlight compared to direct sunlight. The third thing to consider when painting black clothing is the nature of the material you are representing; leather will have a slight sheen whereas cotton will have a dull finish. Here endeth the lecture.

The artwork that the figure is based on uses a black with neutral grey colour scheme, which implies that the costume could be leather or something else like latex (not that I would know about such things, honest). I decided that I wanted to have blue highlights to the black as a nod to the traditional comic book way of colouring. I also decided that the costume should be made of a stretchy material like Lycra. I started painting the costume by laying down a base colour of Vallejo Flat Black; there is a good reason for this that will come apparent in a moment. I then added some Liquitex Interference Medium to some Mars Black to give the colour a metallic sparkle. You can vary the amount of sparkle from a slight sheen to full bling by varying the ratios

black base coat

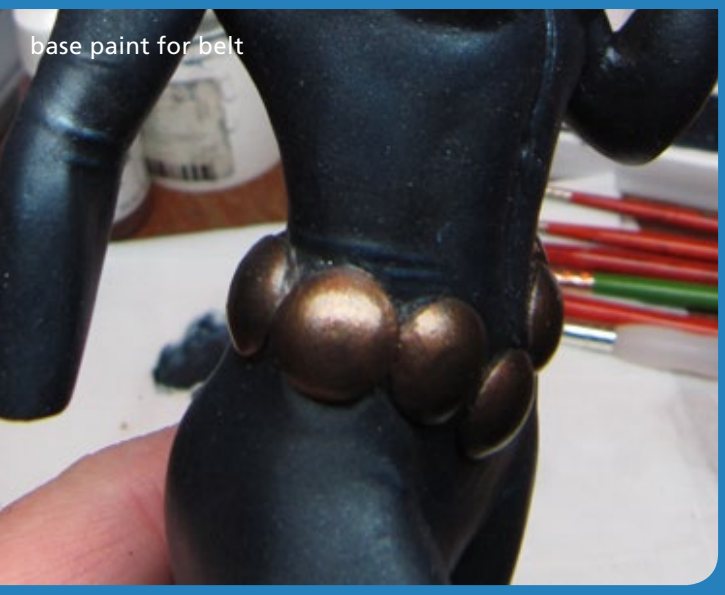
of paint to medium and in this instance I kept it reasonably subdued. What you do need to note is that the addition of the Interference medium of paint does make the resultant mix slightly more translucent and therefore you need a solid base colour to work from and why I applied the black as a foundation colour. I then created a first highlight colour by adding some Payne's Grey and Interference White paint to the original mix and then a second highlight by adding even more Payne's Grey and Interference White along with a small amount of Navy to accentuate the blue in the colouring. As ever, I worked from dark to light: dark in the recesses and lightening the colour for the more raised areas of the body such as breasts, buttocks and shoulders, where light would more likely hit.

I hand painted her belt and bracelets with GW Tin Bitz and then applied some Rub and Buff Gold paste using a small sponge. This is allowed to dry and then polished to a shine using a soft cloth.


Interference Black applied

first highlight

second highlight


base paint for belt

lips and eyes basecoated 1

With the clothing complete, I returned to finish the face. I work this way so that should any of the previously laid down paint need touching up because of accidents during the clothes painting stage, it can be done whilst the flesh is still a work in progress. Fortunately, the only touching up I needed to do was a small amount around the collar.

When painting female faces, you need to give some consideration as to how much make-up your subject is likely to be wearing. As a super-spy, I decided the Widow would have minimal make up with a subtle lip-stick shade and a hint of eye shadow. I lined the crease of the eyelid with Vallejo's Flesh wash and applied it to the nostrils and around the ears. I then used some brown pastel powder applied with a very small chisel edged brush to the eyelids and just above. This was also applied under the chin and at the junction of neck and collar to emphasis the shading. The lips were painted using a mix of base flesh, Liquitex Red Oxide and a hint of Napthol Crimson; a little bit of white was added to the lip colour and carefully applied to the upper ridge of the lips and the centre of the lower lip.

I painted the eyes an oyster colour by mixing together White, Flesh and Payne's Grey. A highlight colour was created by adding a little white. Always remember that the whites of your eyes are not white and will look odd if you paint them as such. I then lined the eyes and painted the iris using black paint with a hint of brown; again, you want to try and avoid the stark colour unless you are going for an

lips and eyes highlighted 2

extreme cosmetic effect. The eyes were then painted using a hazel green colour and then finished with a coat of gloss varnish. For faces, I like to use Vallejo Model-Air varnishes as they are slightly thinned for airbrush use, but it does mean that you can apply thin coats to eyes and lips without leaving brushstrokes. I used satin varnish on the lips as I wanted a more subtle effect than using gloss.

It was now time to paint the hair, some of which needed to be done before gluing the hair piece in place. I laid down a foundation colour of Vallejo Black lightened with some Burnt Umber. This was then highlighted with a drybrush of Liquitex Burnt Sienna and I then glued the hair piece in place. A small amount of epoxy putty was required to fill the gap and when cured was painted with the foundation colour before proceeding. When painting hair, you do not want to use very matt colours as most hair has a slight sheen to it, which you are more likely to get with artist's colours rather than model paint. The Black Widow has a deep red hair so I mixed together a little Burnt Umber with Burnt Sienna, Burgundy and Red Oxide, which was drybrushed onto the hair. I created a second highlight by adding further Burgundy and Red Oxide and then applied a dark red-brown wash to the hair. Again, make your wash by thinning the artist's paints rather than buying the shop bought modellers' washes as these tend to dry with a dead matt finish that will kill off the effect you are trying to achieve with the hair. A final highlight of almost pure Burgundy was then drybrushed onto the hair to complete the painting of the figure.

lips and eyes highlighted 3

hair piece added left side

37 hair piece added.JPG front

base basecoated

base basecoated 2

Well, I have almost completed the painting of the figure, as I still had to paint the guns in the Widow's hands. These were painted matt black and then given a drybrush of a mixture of GW Black and Boltgun Metal and a further drybrush of pure Boltgun Metal. I then used a black pin wash to bring out the details of the guns before applying a very subtle drybrush of Raw Sienna to bring in a secondary colour. The hands were then glued onto the arms to complete the figure and I could turn my attention to the base.

The base comprises a rubble strewn floor with a battle damaged section of wall. Because of the way the two parts had been sculpted, it was possible to paint it up to show both the interior and exterior of a section of building and enable the vignette to be viewed in the round. Coarse lines had been carved into the outer face of the wall, but at such centres that the wall material could only really be stone, or very large concrete blocks, at a push. As I have said many times before, natural materials have a lot of colour variation in them; so I decided to apply many different colours to the base parts using a sponge to get some random variation. I decided to use various greys from the Vallejo range of paints keeping to pale greys and green greys for the wall and slightly darker blue greys for the external floor. For the inner wall, I decided I wanted to get the appearance of worn plaster, so kept to a pallete of off-whites and Deck Tan.

washes added

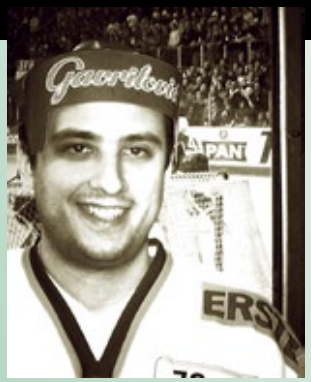
When these base colours were dry, I applied some Liquitex Charcoal Woodstain to the external face using the brush-on/wipe-off method which adds further variation to the colour and lays down a coat of black in the recesses. This was allowed to dry before I attacked the wall and floor with various washes in shades of brown, grey and black. Whilst the washes are still damp, I use my fingertip to smudge the colours and blur the edges. A sepia wash was used on the inner face of the wall. I then painted the inner floor with red paint from the GW Foundation range before giving the base a coat of matt varnish to tie all the different finishes together. To try and bring a little more life to the base, I used a section of doll's house skirting board stained to a red brown colour glued to the inner face of the wall and broke up sections of balsa strip that had been pre-stained and glued them to the external floor. The timber was broken post staining as this showed the paler raw wood that you would find in real life. The base was finished off by applying various shades of dust coloured pigments before gluing the femme fatale in place and applying a little more dust pigment to the figure's boots.

And there we have it — a fun build that goes together quickly, giving you the opportunity to flex your painting muscles and has everything in one box to complete a neat little vignette.

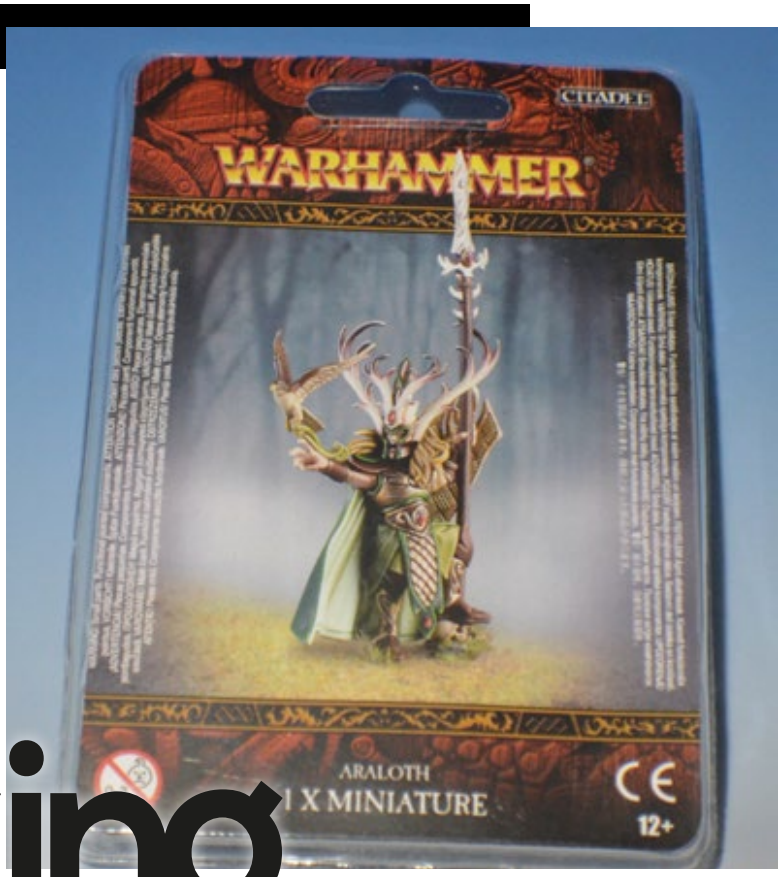
debris added

skirting board added

close up of base



By **Marko Paunovic**



Unboxing Games Workshop's Araloth

Material: **Plastic**
Scale: **32mm**
Price: **£13.50**
Available from:
Games Workshop
www.games-workshop.com

The last review of a Games Workshop product that was featured in Figure Painter Magazine issue 8 (written by Mario B Delgado), started with a harsh statement that I must admit I agree with. As with many, Games Workshop got me going in this hobby about 15 years ago, so seeing what has become of that company pains me a bit. You need not worry, I'm not about to start a rant on their policies. I do realise that now they are on the stock exchange and it's no longer a matter of producing the best minis or games out there, it's more about the value of the stock. Still, realising something and liking it are two different ball games.

What has this got to do with poor Araloth? Well, nothing and a lot — the first thing that strikes me is the price! Am I the only one who still remembers metal mounted heroes (like the mounted Ringwraiths of their LOTR range) in blisters costing about 10 Euros? This is a single plastic miniature on foot costing almost twice that! Prices have grown since I stopped buying GW.

This brings me to the other topic that has been a matter of discussion among GW enthusiasts (mostly employees) and other hobbyists (almost everyone else) - material. Fortunately for Araloth,

he is plastic. Say what you will about Games Workshop, but their plastic miniatures have always been great and with time their casting process has truly evolved. This miniature is loaded with detail. It comes on one sprue and a 20 x 20mm square base and consists of 8 parts, that once removed from the sprue fit snugly. It is a joy assembling this miniature.

There are some mould lines present (as is usual for all plastic models), but those are easily removed with some careful file work. I say careful because there are a lot of areas that are hard to reach due to the complexity of the sculpt. The lines themselves are easily removed, once you get to them.

The miniature depicts a single Wood Elf hero on foot (apparently named Araloth - I'm not a gamer so I take their word for it ☺) holding a spear in one hand and a bird in the other. His shield is full of detail and yet leaves enough space for some snappy freehand. The cloak as well provides plenty of room for some runes to be painted (if you are proficient enough). As I stated, the figure is on foot and is standing with one foot firmly on the ground and the other propped on (yes — you guessed it!) a skull! This is another (maybe not so) recent feature of Games Workshop products. Skulls aplenty and skulls everywhere. I really do feel that this model deserved another feature to be propped against;

a part of a broken wheel, barrel, maybe a rune stone, a tree stump (being a Wood Elf), basically anything short of a Space Marine helmet! So if you are like me, some cutting and converting is in order! Other details on the miniature include a bird flying from his outstretched arm, a belt with a belt buckle worthy of a WWE champion and a horned helmet ornamented with a couple of sets of stag horns.

To sum up, beside the price and the skull, this is one cool miniature. The fact that in this time of dynamic miniatures that are jumping or twerking around, to have a static and proud Lord, who isn't prancing about, lead your army is a true refreshment!

PRO'S

» *Material: It's not failcast!*

» *Lots of details yet enough room left for freehand.*

CON'S

» *Price: at £13.50, it's not the cheapest of miniatures out there. In fact, it comes near to some high end resin miniatures of the same size.*

» *Skull: Why, oh why?*

A Brief Look Around the UK Shows May 2014

By **Martyn Dorey**

May was another busy month with five weekends and only one of those without a show to attend. Not as many clashes between the shows as there were in April, but it was still a busy month.

Starting off the month was the Gloucester Show, a small but friendly show with their roots firmly in the IPMS fold so, lots of model aircraft and armour on display — not that this is a problem as even a figure modeller can pick up some tips and ideas.

The date for the show this year was earlier than that of last year and it also clashed with Hendon, which is a larger show held at the RAF Museum. As a result I think the numbers through the door reflected thi,s but there was still plenty to see around the tables of the attending clubs.

Another show of interest this May is the new Decini show that was on the 4th of May held at The Forum in Norwich. The aim of the show is to promote gaming, be it table top war-

gaming, RPG's, boardgames and even LARP'ers. They had some demo games going on as well as a painting contest and people in cosplay costumes walking around. I didn't attend this event, but I have been told it was a nice little show that has certainly got off on the right foot, so it's one I'll keep my eye on in the future for a possible visit.

The next show for the month meant a trip north for the weekend and unbeknownst at the time (OK, I should have checked before leaving) the M5 and M6 motorways turned into car parks for the journey, meaning a lot of time sat in traffic for miles on end. One thing always amazes me here in the UK and that is people saying "it is grim up north", but if this is to be believed why are there so many people travelling there on a Friday afternoon?

My journey north was to attend Sheffield Triples, which is one of the larger wargames shows here in the UK and spans two days; originally held in the centre of Sheffield, it moved to The English Institute of Sport a few years ago. The show is spread over several adjoining halls with the majority of the traders in the main hall and the adjacent badminton court hall being used as well. Participation and demonstration games are dotted through the two halls amongst the traders with many of the traders also hosting games; static displays from various re-enactor groups are also in attendance and are happy to pose for photographs or discuss their knowledge of the period for those that are looking for reference material. Besides the wargames competition being held in a separate adjoining hall awards are also given out on the Sunday af-

ternoon for best club display and best participation game.

The bank holiday weekend meant a trip to the seaside as it was that time of year for the Torbay Model Show. Another of the small friendly shows that I enjoy attending, this year's show was no different apart from the usual UK weather for a bank holiday where we had three of the four seasons in one day (no snow thankfully). The event, although primarily an IPMS show, also has a very good display of figures amongst the clubs as well as some large scale ships (you don't get many of these on a table). Sadly no attendance from the garage kit guys this year!

The last show for May that I attended was the Salisbury IPMS Show, one of the larger club shows on the UK circuit with some interesting models to see. The organisers are always helpful and friendly and a good turn out from clubs around the south of the UK make this a friendly show.

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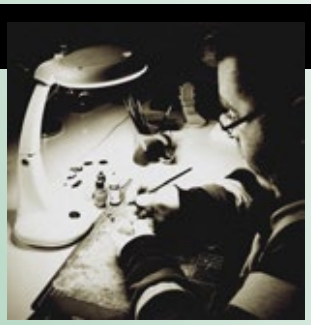

By **Shane Rozzell**

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Unboxing

Badger Air-Brush Co.

Stynylrez Surface Primers

After last issue's review of the Miniataire Starter Set and Ghost Tints I have been asked to take a look at the new Stynylrez Easy App Surface Primers. Again I must disclose that for this article the paints have been provided by Barwell Bodyworks

In this review, I'll be looking at the white, grey and black primers by doing a zenithal priming on a bust of a Roman Legionary. These paints will be used straight from the pot without any thinning.

The first thing I notice about all the paints is that they have separated inside the pot and they need a really good shake before being put into the airbrush. I decided to use the grey first as the main coat for the miniature. First up the bottle is really tough — I know this sounds funny, but I really found it hard to squeeze any paint out of the bottle. After a bit of a struggle, I managed to get a few drops and begin to coat the miniature. At first the paint goes on well, but after a few squirts the airbrush nozzle starts to clog up. After a quick wipe with some airbrush cleaner on a paint brush the paint starts to flow again. In fairness this pot is brand new, so I might not have shaken it well enough; I'll shake the next two more. The coverage is really smooth and I notice that this a darker shade of grey than the usual undercoat I use; this is a more natural 50/50 grey. If you read my last review, you'll know that the paints in the Starter Set took a long time to dry, but thankfully not so with these primers.

Next up was the white and another really tough paint pot. This was sprayed from above at a 45 degree angle. Using thin coats, I built up the lighting layer. Again the coverage is nice and smooth, but even though I haven't changed any of the settings of the airbrush, but for some reason the white is slightly thicker and started to splutter, leaving spots on the miniature. This could be fixed by simply upping the psi of the compressor, but I am slightly disappointed with the fact that paints from the same manufacturer — the same range even, needed different settings.

Last in the primer set is the black. Having learnt from using the white and the grey, this got a longer shake and after another tight squeeze I managed to get a few drops into the airbrush reservoir. This was sprayed from below the miniature at an opposite angle to the white and will help define the shadows on the paint job. This paint flowed through the airbrush a lot better than the other two colours and the priming was soon finished. The black gave excellent coverage and like the other two colours the finish was nice and smooth.

Overall

The primers are different from my usual and as with all new things there is a period of adjustment as I get used to using them. They all have a nice flat, opaque finish and the easy cleanup is a boon. They should appeal to gamers because they're pretty tough and be useful to display painters because of the range of three colours for the zenithal undercoat I did in this review.

Conclusion

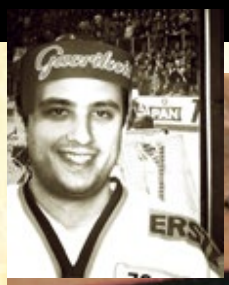
I'm pretty happy with the results of all the paints; the spots from the White were easily fixed and only a mild annoyance that could have been due to the bottle not been shaken enough or the paint not spraying at a high enough pressure. The pots are really tough which was a mild annoyance and made it hard to get paint out, but at least I didn't put too much into the airbrush. Will these replace my usual primer? Honestly, I'm undecided. At the moment I use Mr. Surfacer, which leaves a very flat, smooth finish that is a lot lighter grey colour than these, but is a pain to use because it needs thinning and a lot more clean-up. I'm also limited with grey or black in the Mr. Surfacer line, so for now I think I will continue to use the Mr. Surfacer for the main coat, but add the white and black from the Stynylrez range when I want to do a zenithal undercoat.

If you have any questions regarding this project, email us at terrain@figurepaintermagazine.co.uk. Marko will do his best to answer these questions in the next issues of the FPM.

MALIFAUX

A story of a gaming board

By **Marko Paunovic**

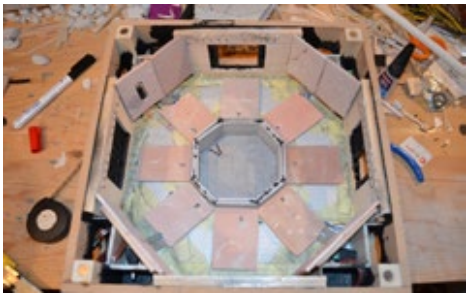
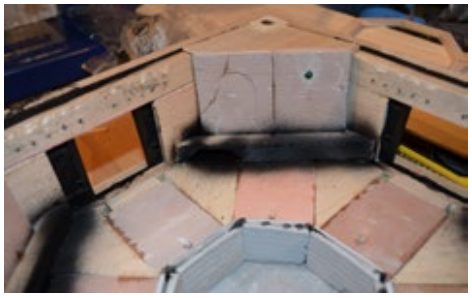


Last month, we left the Hamelin board with all the wires and LEDs connected, the basic shape of the pool/fountain made, as well as the corner walls. This month, I'll be finishing the build of the module, adding the rest of the walls and the floors. I'll be also putting in some detailing, like metal plates, vents, pipes etc. Once I'm done with that, I will dedicate myself to building various details for the remainder of the modules, so when the time comes I have everything ready and I just glue the details in place. Meanwhile, Ana will be busy painting more Wyrd minis and Andrija will be building furniture.

The first order of business was to cut away the excess nail points (that hold the home-made ball bearings for the door systems) that were protruding above the doors. I did that using a rotary tool for my Proxxon FBS 240/E drill. Next, I put the brick walls down as floors. I arranged them in an octagonal shape, leaving small "triangles" to be made of metal plates and meshing. Once the basic shape of the floor was done, I could proceed with making the ledge where the brick walls meet the brick floors. I had to put in the ledge because the wire housings were protruding a bit, but also because this small detail gives diversity to the entire module.

I then cut a piece of 5/8'' plastic pipe and dry fitted it so it would go across the entire module. Once I was satisfied with the length and position, I made holes in it so it would leak to the floor beneath.

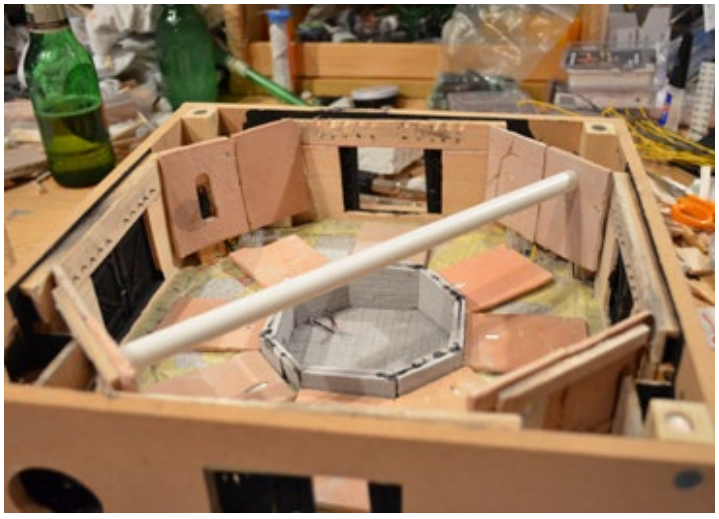
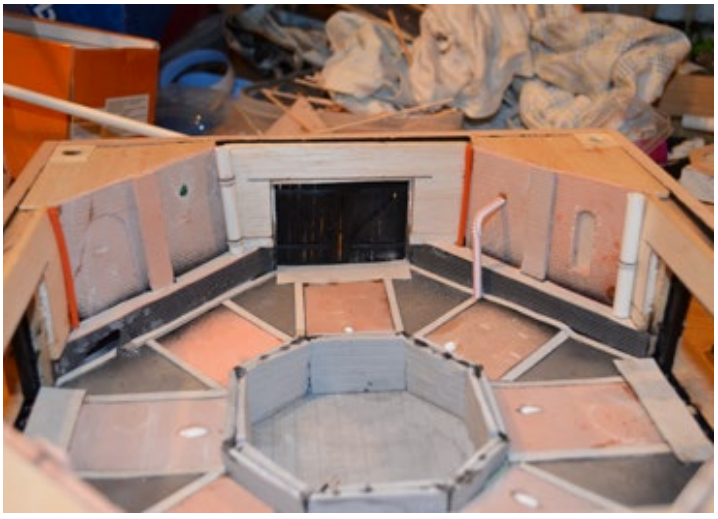
The last big piece of work was to finish the wall segments around the doors. I first put balsa wood to make everything even and then I finished the walls by gluing metal plates (that I did using cardboard pieces). To finish the walls, I added some rivets using the PVA method discussed in one of the previous FPM issues.

Planning Top Tip: Metal Meshing

I discovered this material a while back and I always thought it looked perfect, so I haven't stopped using it since, especially for my Sci-Fi/Steampunk terrain/bases.

I use plastic mosquitos netting that you normally put on window frames to prevent the pesky little monsters coming into your home. The holes in the netting are about 1 x 1 mm in size and being plastic not only is it much lighter than its metal counterpart, but it can be easily cut using a normal pair of scissors and it is elastic, so can be shaped any way you like.

Andrija's Bitz and Bobs: 4Ground furniture part I

4Ground 28mm scale Gun Rack comes one per pack on a laser-cut MDF sheet that contains all the necessary parts. It is packed in a reseal-able plastic bag along with a handy instruction sheet. The gun rack consists of six individual parts, which I assembled using PVA glue. The result is a very good looking piece of miniature furniture that doesn't even need any painting.

All parts are labelled with letters for the parts to be identified easily when following the instructions, and they pop easily out of the sheet.

4Ground 28mm scale Grandfather Clock comes as a single item in a pack, on two laser-cut MDF sheets and along a set of instructions. With twenty individual parts, including a pendulum pre-painted in gold, this is the most elaborate 4Ground furniture kit I have assembled so far. It is the most impressive one, as well. As with the others, no painting is needed. There is detail engraved into the wood on the clock's front, and the clock face is printed on the paper instruction sheet – to be cut out and glued during the final stages of assembly. It takes a bit more time to put it together due to the number of parts involved. All in, all It's a very nice piece.

Next up was the detailing of the board. I cut several lengths of various pipe diameters and glued them all over the board (usually covering the irregular joints to hide them – always a good use of detailing). Same as on the Random Canals module, I added valve wheels and armature on the pipes for extra detailing.

With the main build of the Hamelin module done, I could now start producing all the bits I'll need on the following four modules. I still have Nicodem's, Ramos', McMourning's and one unnamed module to do.

As Nicodem's module will be an underground mausoleum, I found a spare chapel/crypt from GW's Garden of Morr set. I decided to use it by assembling it and cutting it in half and having two such crypts protruding from the walls of the mausoleum. Inside I would put even more transparent green Wyrd Sorrow models, but more about that when the time comes.

Ana's Research – Large Steampunk Arachnid

Large Steampunk Arachnids, (or nowadays, in the second edition, known simply as Large Arachnids) are larger cousins of Ramos' tiny Arachnid Swarms. Developed and built by the Arcanists to match the Guild's efforts in building big combat constructs. This is another mini I painted as bits to lie around in that one module that has the Arcanist workshop theme. I left it completely unassembled, painting each of the parts separately.

The clamshell pack contains a single metal Large Steampunk Arachnid, one 50mm round lipped base, and one first edition stat-card. So far, this is the only version of this model (until someday a new, plastic one is released).

The spider automaton consists of eleven parts: the body, eight legs, a chimney and a circular saw. There is some flash and mould-lines, but nothing I would call exceptional. The only problem is that individually cleaning each of the eight legs is quite tedious. Although I did not assemble this one, I would like to point out from previous experience with assembling the Large Arachnid that each leg absolutely must be pinned to the body. This is not one of those metal minis that can go without it — it would fall apart very quickly through handling and transport.

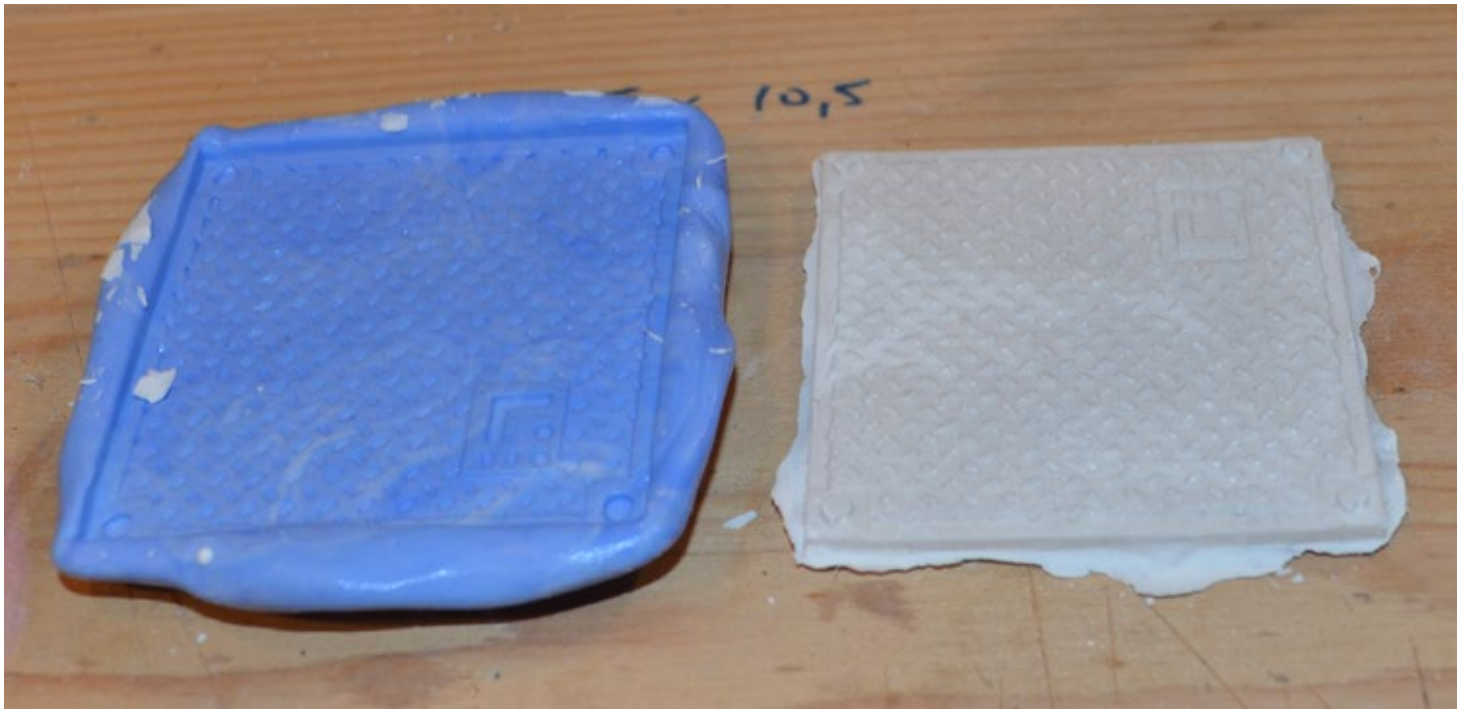
The paint job is basic, really. I primed it black and put a base coat of Citadel Leadbelcher. This was followed by a wash of brown Citadel Agrax Earthshade and black Nuln Oil. I highlighted up to Citadel Mithril Silver. When choosing which parts to highlight, I had to take into account what will go up and what down one day when these are glued to the board. To get a greasy, oily effect, I used some Citadel Typhus Corrosion, concentrating especially on the hydraulics of each leg. To finish them off, I painted the eyes. Most of them are glowing blue, but some are black, emphasizing that the construct is not fully functional; in fact, it has been mostly taken apart.

The other module that I produced details for this week was Ramos'. When the team and I were discussing the layout of various modules, we came up with the concept that a part of Ramos' lab should have glass floors that would reveal gearing underneath. I started browsing the internet for suitable gears and cogs; however, all I could find (at a reasonable price) were parts of old watches and clocks. Those were a bit too small for our purpose. I then turned to moulds.

Luckily, I found various cupcake moulds in the shape of gears. I purchased one for less than $5 USD with free shipping and a couple of weeks later it arrived. It is a latex rubber mould, so all you need to do is pour in your plaster and let it set.

As my gears will be glued to the floor of the module with only the top side of each gear showing, I didn't need to pay attention to the roughness of the bottom side.

With the gears done, I needed to think of a way to make the rest of the floors on the module. I wanted to keep the industrial feel of the module, so I decided to use a GW bit from their ancient 40k accessories set (anyone remember those?). However, I only had one of those, so I decided to utilise the Siligum (that Ana discussed in FPM issue 4). I made the Siligum mould and cast a couple of those industrial floor tiles. It would be perfect!



Andrija's Bitz and Bobs: 4Ground furniture part II

4Ground 28mm scale Square Back (A) Chairs kit comes packed in a resealable plastic bag and consists of a laser cut MDF sheet that contains enough parts for four chairs, plus a comprehensive instruction sheet. Each chair needs to be put together out of four delicate parts and no painting is necessary. It is clear where each of the parts goes just by looking at the photo of the finished chairs on the instruction sheet.

Nonetheless, each bit is labelled with a letter from A to D, and the instructions show the assembly step by step. Apart from this one (Square Back A), there are a number of other different back designs in offered by 4Ground.

4Ground 28mm scale Bentwood Back Rocking Chairs (two per pack) have the same basic structure as regular chairs, plus some extra bits which are responsible for the 'Rocking' part in the name: rockers and hand guards.

Again, the instructions are clear and the parts labelled on the MDF sheet. It all comes together nicely, but the rockers are pretty fragile, so one should be extra careful when handling and gluing them.

Marko's Lamentations - NOCH

NOCH HO scale Crosswalk Variable BasicKit is designed for model railway. The boxcontains more than 150 delicate laser-cutMDF parts. Enclosed is a 24 page instructionbooklet and a tube of adhesive appropriate forthe assembly of the kit. We wanted to incorporatethis structure in our Arcanist workshop module. Due to limited space and the way weintended to position it within the module, Ihad to make slight modifications to the build.

Basically, we wanted to switch the positions ofthe two stairways on the sides and to achievethat I needed to cut and slightly rearrange the railing in a few places. After it was done, I left it in three pieces so it can be fitted into the module more easily. It'll be sprayed a silver colour and once the painting of the whole module starts, it'll fit right in.

We come to the end of another article and next time we'll be tackling another module (or hopefully two). As always, if you have any questions about this build, feel free to contact us at Figure Painter Magazine (terrain@figurepaintermagazine.co.uk) and we'll try to answer your questions.

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Izamu the Armor by Andreas Ehrlund

Giant Huntress
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By Matteo Di Diomede

Wolverine vs Sabretooth, by Steam Powered Painting

Captain Ixion of the Ultramarines 7th Company
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